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ABSTRACT

This curriculum guide for elective, non-graded English courses contains general objectives in literature, composition, language, listening, and speaking as well as recommending texts, activities, and recordings for each of 37 courses offered in such diverse areas of study as Utopian Literature, Mythology, Poetry Analysis, Development of the Drama, Journalism, and Argumentation and Debate. Also included in the guide are specific objectives, booklists, and suggested films for seven "focus" courses (e.g., the outdoors, mechanics, teen problems, and adventure and travel). A glossary of literary terms and information regarding book selection procedures are provided. (MF)

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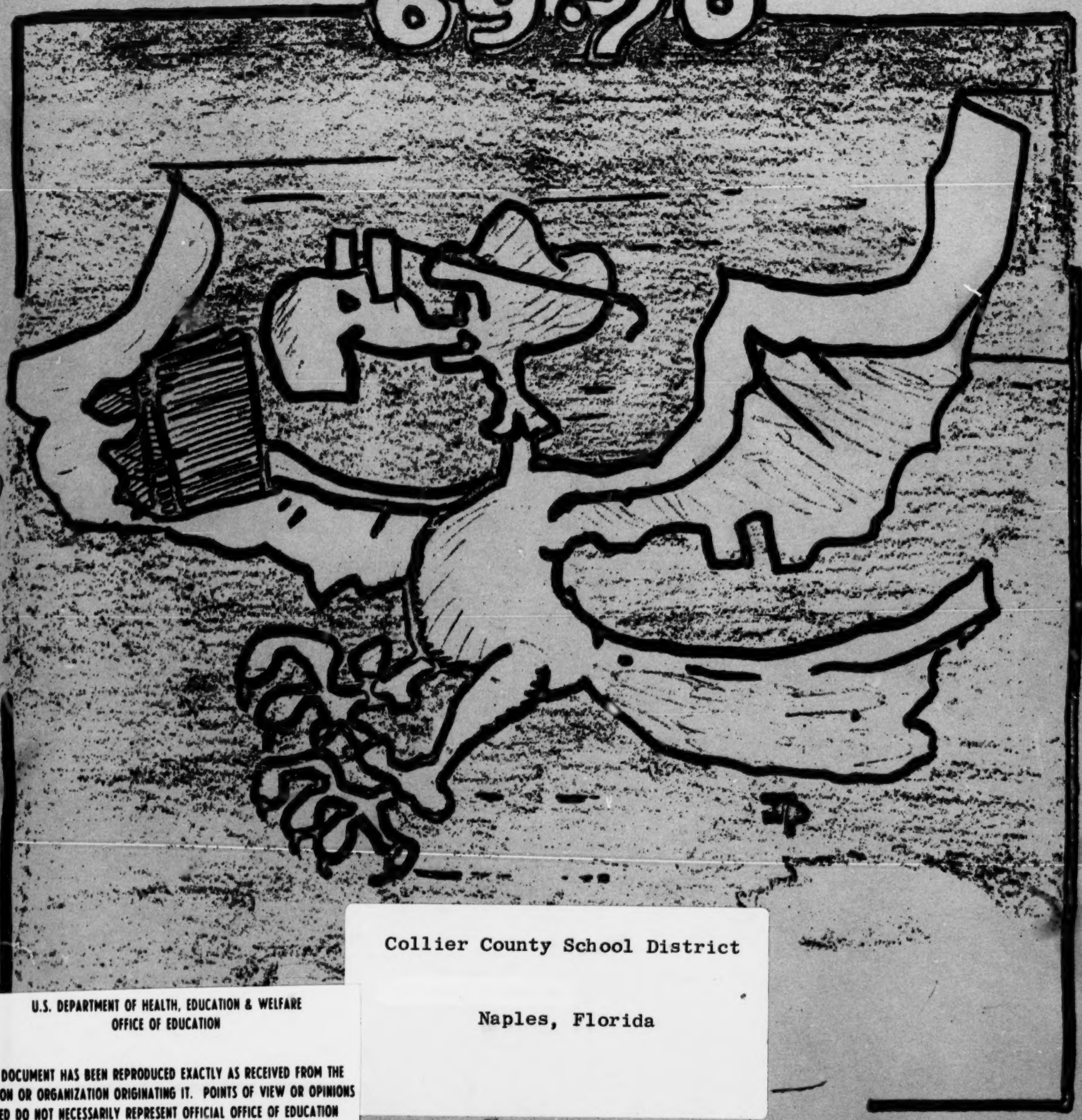
ENGLISH CURRICULUM
NAPLES HIGH
69-70



Collier County School District

Naples, Florida

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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English Curriculum for Naples High School

Since it is the intention of the English department to break away from the traditional organization of English programs, this program is largely elective and non-graded. We offer as many courses as possible in an attempt to appeal to the student's interest as a motivational factor in learning. The basic premise of this plan is that students will perform better and more willingly when they have freedom of choice and know the content of courses they register for.

Under this plan we hope to avoid needless repetition by offering specialized courses which develop concepts in a sequential order to meet the student's needs. Teachers are able to teach in areas of their own interest and in keeping with their individual professional preparation at least part of the time. Course descriptions, sequence, pre-requsites, and grade level placements have been developed by teachers in the English department.

The actual number of course offerings and the nature of the offerings is limited only by the zeal and imagination of the members of the English department. If a teacher desires to institute a new course for the program, he need only prepare a course proposal, submit it to the scrutiny of his fellow department members, and sign up a sufficient number of students for the course. This system should encourage constant evaluation and improvement of our curricular offerings.

Except where the nature of the course would preclude such structuring, all courses will be designed in such a manner that all students will experience class activity that is balanced in the following areas:

1. Reading
2. Writing
3. Speaking
4. Language study

One characteristic of our program is probably obvious at this point; unless students have thorough, mature, academic guidance in course selection, we shall have a chaotic situation.

GENERAL EDUCATIONAL OBJECTIVES FOR THE LITERATURE PROGRAM:

1. To develop sensitivity to beauty and to human emotions through literature

2. To expand the imagination through the reading of literature

3. To acquire increasing acquaintance with good books and reputable authors; to continually read a wide range of books and periodicals -- fiction and non-fiction classic and modern, and on a variety of subjects

4. To acquire increasingly more sophisticated tastes in reading

5. To develop an inquiring and skeptical spirit; to be open-minded enough to reserve conclusions until the facts are known

6. To develop intellectual curiosity; to continually consult not only dictionaries (for vocabulary and allusions) but also critical books and essays; but to prefer reading a great novel to reading an essay about it

7. To understand the principle of <u>aesthetic distance</u> - i.e., that once a literary work has been composed, it goes forth on its own as a new entity with an integrity of its own; that therefore the reader should guard against jumping to faulty conclusions regarding relationships between the author's life and elements in the literary work

8. To try to detect writers' and speakers' motives for advocating one or another position or course of action

9. To be aware of ethical values in literature and to be able to discuss them with others

10. To reason calmly; to reason prior to making decisions and taking action

11. To respect an author's right to express opinions different from one's own

12. To challenge popular and long-standing assumptions; to consult the sources of knowledge and opinion; to avoid stereotypes; to harbor new ideas

13. To be able to detect loaded language

14. To know how to distinguish evidence from mere assertions, analogies, and persona opinions; to distinguish evidence from statistical research

15. To be able to differentiate between statements of fact and statements of opinion

16. To understand the relationship between life and literature; to know that literature, like the fine arts, selects from rather than photographs life; that the comment "this is lifelike" is not as great a compliment to an author as the comment "life is like this"

17. From one's reading, to seek insights into human experience, awareness of the complexity of human character and of a person in relation to others; to receive reinforcement for one's convictions and to develop new ones

18. To make a judgement of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it

General Educational Objectives cont'd

19. To understand the distinguishing characteristics of genres such as plays, poems, novels, stories, fables, allegories and parables

20. To be familiar with main periods, movements, and trends in literary history

21. To be acquainted with some of the major themes in literature -- among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, and others

22. To identify the theme, mood, and point of view in literary works

23. To name the central conflict between characters (man vs. man) or between man and nature, man and environment, man and society, man and ideas, man and himself;

24. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme

25. To state main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes

26. To state the point of view, or focus of narration of the narrator; to tell, for example, whether the point of view, as told in the first person, is that of a subjective, participating narrator or an objective, participating narrator; or as told in the third person, whether the focus of narration is that of a non-participating, "omniscient" observer or a complex of characters; also to state the degree of participation of the narrator

27. To understand the author's tone, his attitude toward his subject matter; it is, of course, this attitude (ironical, humorous, serious, whimsical) that relates the mode and meaning of a piece

28. To be able to see the significance of a work's title; to note whether the title suggests more than it says and whether it is a comment on the work

29. To identify imagery, symbolism, and irony in a literary work

30. To recognize archetypal experiences and characters, among which are the journey of the hero, the decline and fall of the powerful, the adventurer's wheel of fortune, the alienation of the stranger, the ordeal of the initiate and of the scapegoat

31. To understand character foils in fiction, drama, and epic poetry; to understand contrast in character traits (e.g., Falstaff and Hal, Billy Budd and Claggart, Brutus and Caesar)

32. To relate form and content, and to recognize how the two are often inseparable

33. To recognize an author's technical skill with language -- especially his precision with denotative and with connotative expressions

34. To identify the protagonist and the chief antagonist

35. To be able to compare one piece of literature with another with respect to genre tone, theme, and style

36. To write an original interpretation of a given literary work

37. To analyze an author's style (sentence structure, formal or informal language, etc.) and show how it is significant to an understanding of his work

GENERAL EDUCATIONAL OBJECTIVES FOR THE COMPOSITION PROGRAM

1. To recognize the characteristics of the four major types of discourse: narration, description, exposition, and argument

2. To understand a writer's purpose --- to inform, to entertain, to persuade, to inspire, to incite

3. To achieve proficiency in selective recall; to be able to remember soon after reading the facts or ideas presented by the writer that are most important

4. To read not only for literal meaning but also for the mood and intent, the nuances, the mocking word, the subtle allusion

5. To follow written directions; to interpret accurately what is asked for in applications, examinations, and writing assignments

6. To become proficient in taking lecture notes

7. To develop a critical spirit; that is, to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language

8. To perceive main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes

9. To develop skill in using a variety of sentence patterns -- such kinds of sentences, for example, as the declarative; the interrogative; the negative; the periodic and the loose

10. To develop skill in observing and in using imagery in appealing to the senses

11. To develop skill in <u>rendering</u> -- in <u>showing</u> rather than just telling; in using <u>summary</u> when it is more appropriate than <u>scene</u>; in frequently employing <u>concrete details</u> that appeal to the senses

12. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details

13. To be able to use correctly the sort of inductive development that goes from examples to generalization and the sort of deductive development that goes from generalization to examples

14. To know the forms and techniques of expository writing; to realize that "telling how" or "explaining" is only one kind of exposition, that other kinds develop an idea or defend an opinion or interpret a literary work

15. To be able to write logically -- have one idea follow naturally from another such as defining in a second sentence the key words in the first sentence, giving an example of this definition in the third sentence, comparing or contrasting the idea with another idea in the fourth sentence; to use transitional words and sentences

16. To realize that wisely-selected models can serve as points of departure for the beginning writer

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17. To study models; to identify and study the characteristics of clear, effective, straightforward writing and to imitate them as learning-exercises

18. To develop skill in permitting the over-all structure and purpose of a piece of writing to determine the selection and patterning of such substructures as paragraphs and sentences

19. To be aware of the way skilled writers use punctuation

20. To be proficient in following established practices of agreement in tenses, in subject-verb, person, number, voice; in avoiding misplaced modifiers, shifts in person, double negatives, unintelligible fragments

21. To avoid cliches and bad puns

22. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms

23. To enlarge and enrich one's vocabulary through extensive and intensive reading

24. To understand that the audience as well as the material is a controlling factor in writing style

25. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker

26. To use recognized style books when in doubt about the conventions of capitalization and punctuation -- e. g., Modern Language Association's MLA Style Sheet, A Manual of Style, and the style appendices of dictionaries

27. To write honestly; to make the ideas one wishes to convey more important than skill in the use of words; to avoid attempting to impress others with unnecessary wordiness

28. To cultivate self-criticism; to objectively evaluate one's own writing

29. To strive continually to improve one's writing ability

GENERAL ECUCATIONAL OBJECTIVES FOR THE LANGUAGE PROGRAM

1. To be aware of the variety of language levels: formal, informal, colloquial, illiterate
2. To achieve flexibility in the use of language; to relate usage to purpose and audience
3. To increase one's vocabulary through a study of meaning in context as well as formal vocabulary study
4. To achieve precision in word choice
5. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing
6. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general
7. To be aware of the variety of sentence patterns in English
8. To be aware of the basic structures of the English sentence
9. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification

GENERAL EDUCATIONAL OBJECTIVES FOR EFFECTIVE LISTENING AND SPEAKING

1. To be able to present an effective and well organized oral report
2. To function effectively in group discussions and panel presentations
3. To listen attentively
4. To detect the use of loaded language and fallacies in logic
5. To understand and follow parliamentary procedures

ENGLISH 001-THROUGH 007 FOCUS

COURSES:

These courses should provide a wide range of reading, writing, viewing and listening experiences for students interested in the special areas of interest covered in the Focus Courses.

ACTIVITIES:

1. Individualized writing assignments focusing on some specific area of student interest.
2. Common readings and discussions of style, content, and point of view.
3. Oral reports and panel discussions
4. Field trips
5. Guest lectures
6. Films and film strips
7. Research papers

GENERAL OBJECTIVES FOR FOCUS COURSE

These courses should provide a wide range of reading, viewing, writing and listening experiences for students interested in the activities included in the scope of the particular focus course. The primary objectives of the courses are to:

1. Develop in the student an increased appreciation of literature.

2. Increase the student's ability to comprehend the purposes of the various kinds of literature.

3. Increase the student's ability to communicate effectively through writing and speaking.

4. Increase the student's understanding of his language.

SPECIFIC LITERATURE OBJECTIVES FOR FOCUS COURSES

1. To read and understand the characteristics of the literary genre: short stories, novels, plays, poetry, and non-fiction

2. To learn how to use the library

3. To learn how to use a dictionary

4. Through reading, to seek insight into human experience, and awareness of the complexity of human character

5. To understand such literary concepts as: plot, theme, character, mood, tone, conflict, and point of view

6. To identify imagery, symbolism, and irony in a literary work

7. To identify the protagonist and chief antagonist

8. To develop objectivity when dealing with literature which expresses a view contrary to one's own

9. To read periodicals, especially those which relate to the subject matter of a specific Focus course.

SPECIFIC COMPOSITION OBJECTIVES FOR FOCUS COURSES

1. The student will be able to construct complete sentences. (Students will be asked frequently to write three or four sentences which they feel best express the main ideas or points in a piece of literature.)

2. The student will be able to write one or more paragraphs to express his reaction to a literature selection or his own experiences. (Evaluation should stress content rather than mechanics.)

3. The student will be able to develop paragraphs from topic sentences which are provided on topics that draw on his background of experience, either inside or outside the classroom.

4. The student will demonstrate that he can handle paragraph construction by writing paragraphs of comparison, paragraphs of cause and effect, paragraphs indicating spatial relations, paragraphs of chronological sequence.

5. The student will be able to write a theme with the following structure:
   (a) an introduction which opens with a broad statement related to the thesis and then gradually narrows to the thesis idea.
   (b) a middle section of at least three well-developed paragraphs that support the thesis idea.
   (c) a conclusion that begins with a restatement of the thesis idea and then widens gradually to a broader concept of the statement.

6. The student will be able to identify original metaphors and similes, and he will be able to create original ones.

7. The student will be able to develop words and phrases of description for various textures, smells, tastes, sounds and sights.

8. The student will be able imaginatively to describe an object that has been brought to class.

9. The student will be able to write a short descriptive passage that portrays a character.

10. The student will be able to record a scene of action through the eyes of a participant and to substitute specific motion words for general motion words.

11. The student will be able to write an account of a personal experience.

12. The student will be able to write a summary of the plot of a novel he has read.

13. The student will be able to write a personal account (true or imaginary) of an experience that is related to one of the literary works which have been read and discussed.

14. The student will be able to write a personal, first person essay.

15. The student will be able to write an autobiographical incident in his life.

16. The student will be able to evaluate original stories by using a list of standards developed inductively by the class.

Specific Composition Objectives cont'd

17. The student will be able to write at least a paragraph attempting to convince the opposition to take his side on a controversial topic of the student's choice.

18. The student will be able to summarize briefly the writer's argument in several articles or short essays provided by the teacher.

19. The student will be able to write a hypothetical "letter to the editor" to attack the position taken by the editor.

20. The student will be able to write a persuasive argument of three or more paragraphs in an attempt to bring about a change at school, in the city, the country, or the world.

21. The student will be able to write agrumentative essays defending or attacking a student-chosen point of view (social, economic, or political).

22. The student will be able to compile evidence from limited research to support an argument that will be presented in written or oral form.

23. The student will be able to analyze the assumptions of a printed argument that has been provided by the teacher.

24. The student will demonstrate his knowledge that man's mind may be influenced by both rational and emotional appeals by writing separate themes to demonstrate each type and then by carefully rewriting the same appeal, using both techniques in combination.

SPECIFIC LISTENING AND SPEAKING OBJECTIVES FOR FOCUS COURSES

1. The student will be able to present effective and well organized oral reports.
2. Students will be able to participate in group discussions and panel presentations.
3. Students will develop effective listening and notetaking skills.
4. The student will be able to recognize and achieve freedom from speech crutches such as "uh", "and uh", "so", "well uh."
5. Students will be able to recognize loaded language and fallacies in logic such as hasty generalization, poor analogy, use of irrelevant facts, wishful thinking, and unproved assertions.

SPECIFIC LANGUAGE OBJECTIVES FOR FOCUS COURSES

1. To understand the meanings of the following literary terms:
   action, antagonist, autobiography, biography, contrast, essay, foreshadowing, irony, legend, metaphor, mood, moral, narration, personification, plot, point of view, protagonist, realistic, romantic, satire, setting, simile, symbol, theme, tone
2. To improve general vocabulary
3. To recognize the difference between denotative and connotative language
4. To use specific rather than general terms
5. To gain an increased understanding of the levels of usage in English
6. To understand the basic structures of the English sentence
7. To recognize and avoid common sentence errors such as the run-on and the fragment
8. To become a more accurate speller

001 - FOCUS ON OUTDOORS

READING MATERIALS:

Short Stories:

Flight	The American Experience: Fiction
A White Heron	" " " "
The Open Boat	" " " "
To Build A Fire	Currents In Fiction
The Most Dangerous Game	" " "
I'm Coming In	" " "
The Biscuit Eater	" " "
The Sea Devil	Designs in Fiction
The Bear	Literature of America, Vol. 3
To The Mountains	" " " " "
Terror At Daybreak	Studies in Short Story

Poetry:

Unfolding Bud	Reflections on a Gift Of Watermelon Pickle
To Look At Anything	" " " " " "
Absolute	" " " " " "
The Crows	" " " " " "
Crows	" " " " " "
Some Brown Sparrows	" " " " " "
Swallows	" " " " " "
Seal	" " " " " "
Boy With Frogs	" " " " " "
The Bat	" " " " " "
Deer Hunt	" " " " " "
African Sunrise	" " " " " "
Kansas Boy	" " " " " "
Indians	" " " " " "
Carmel Point	" " " " " "
Forgive My Guilt	" " " " " "
Earth	" " " " " "
Fueled	" " " " " "
On A Night of Snow	" " " " " "
April	" " " " " "
In Just	" " " " " "
Four Little Foxes	" " " " " "
Four Ducks on a Pond	" " " " " "
April	" " " " " "
Swift Things Are Beautiful	" " " " " "
Fish Story	" " " " " "
Angler's Choice	" " " " " "
The Fisher	" " " " " "
Hunting Song	" " " " " "
The Trap	" " " " " "
The Forecast	" " " " " "
The Pheasant	" " " " " "
Grey Goose	" " " " " "
November Day	" " " " " "
Wild Goose	" " " " " "
Fall	" " " " " "
Oregon Winter	" " " " " "

Poetry cont'd

The Stump	Reflections on a Gift Of Watermelon Pickle
Twin Lakes Hunter	" " " " " "
A Patch Of Old Snow	" " " " " "
Preparation	" " " " " "
Birches	Literature of America, Vol. 4
Grass	" " " " "
Frog Songs	" " " " "
Lone The Wild Swan	" " " " "

Novels:

The Ox-Bow Incident	Clark
The Man-Eaters Of Kumaon	Corbett
Drums Along The Mohawk	Edmonds
Cimarron	Forbes
Johnny Tremain	Forbes
Mrs. Mike	Freedman
The Loon Feather	Fuller
Old Yeller	Gipson
Recollection Creek	Gipson
Savage Sam	Gipson
Smoky	James
Voice Of Bugle Ann	Kantor
Cooper's Creek	Moorehead
The Yearling	Rawlings
Light In The Forest	Ritcher
Northwest Passage	Roberts
The Old Man And The Boy	Ruark
The Red Pony	Steinbeck
Mutiny On The Bounty	Bligh
The Deerslayer	Cooper
The Last Of The Mohicans	Cooper
The Pathfinder	Cooper
The Pioneers	Cooper
The Prairie	Cooper
The Spy	Cooper
Robinson Crusoe	DeFoe
Westward Ho!	Kingsley
Captains Courageous	Kipling
The Call Of The Wild	London
White Fang	London
The Sea Wolf	London
The Oregon Trail	Parkman
Adventures Of Huckleberry Finn	Twain
The Virginian	Wister
Swiss Family Robinson	Wyss
National Velvet	Bagnold
Wild Voice Of The North	Carrigher
Lad Of Sunnybrook	Terhune

Biographies:

The Legend Of Grizzly Adams	Dillon
John James Audubon	Adams
John James Audubon	Kieran

Biographies cont'd

Audubon and His Sons	Hogeboom
Jim Bridger	Garst
Luther Burbank	Beaty
Luther Burbank	Kraft
The Edge of April	Morrow
Kit Carson	Garst
Kit Carson	Moody
Kit Carson	Vestal
Better Known as Johnny Appleseed	Hunt
Davy Crockett	Holbrook
Davy Crockett	Rourke
My Way Was North	Dufresne
Broken Hand Fitzpatrick	Garst
Journey into Ice	Sutton
High Adventure	Hillary
The Stubborn Soil	Owens

Non-Fiction:

Two Years Befor the Mast	Dana
On to Kilimanjaro	Gardner
Week on the Concord and Merrimack	Thoreau
Life on the Mississippi	Twain
Roughing It	Twain
Living Free	Adamson
Born Free	Adamson
Forever Free	Adamson
Aku Aku	Heyerdahl
Kon Tiki	Heyerdahl
Conservation of American Resources	Elliott
Conservation in the U. S.	Gustafson
The Sign of the Flying Goose	Laycock
Pockets of Hope	Munzer
The Quiet Crisis	Udall
Water or Your Life	Carhart
Rivers and Watersheds in America's Future	Helfrman
The Water Crisis	Nikolaieff
Our Wildlife Legacy	Allen
The Politics Of Conservation	Smith
The Water Crisis	Halacy
The Water Crisis	Moss
Book of Scouting	Bezucha
Field Book of Nature Activities	Hillcourt
Minerals	Zim
Discovering Rocks and Minerals	Gallant
The Story of Gems	Pough
Hunting for Fossils	Murray
Rocks, Rivers and the Changing Earth	Schneider
Down To Earth	Cronels
The Wonderful World of Gems	Axon
Rocks and Their Stories	Fenton
Island Life	Carlquist
Wildlife Communities	Hylander

Non-Fiction cont'd.

Portrait Of A Dessert	Mountfort
The Edge Of the Sea	Carson
Under the Sea Wind	Carson
Southern Seashores	Stephens
The Sea, Ships and Sailors	Cole
I'll Trade You An Elk	Goodrum
The Dog Who Wouldn't Be	Mowat
Exploring Canada From Sea to Sea	National Geographic
The Appalachian Trail	Sutton
An African Season	Levitt
Tall Trees and Far Horizons	Elffert
American Trees	Platt
Trees Worth Knowing	Rogers
That Quail, Robert	Sanger
The Bears and I	Leslie
Pride's Progress	Haas
Grizzly Country	Russell
The Gift of the Deer	Hoover
Beasts In My Bed	Durrell
Trail of the Abominable Snowman	Soule
Strange Animals I Have Known	Ditmars
Thrills Of A Naturalist's Quest	Ditmars
A Sand County Almanac	Leopold
Animals Of The North	Pruitt
Wild Heritage	Carrighar
Animals of the Arctic	Powers
The Secret Islands	Russell
The Gulls Way	Darling
The Seal Summer	Hooke
Out Of The Woods	Kellner
Raccoons Are The Brightest People	North
A Wolf In The Family	Hellmuth
Underwater World	Colly
Captain Cousteau's Underwater Treasury	Cousteau
The Unclean Sky	Battan
Clean The Air	Lewis
Countryman	Bjorland
Silent Spring	Carson
Your Forests	Bruēre
High Timber	Coombs
Forestry Handbook	Forges
American Wild Horses	Beebe
Book Of Dogs	National Geographic
The Whooping Crane	McNulty
My Boy That Went To Sea	Marshall
Tall Trees - Tough Men	Pike
Time Is Short And The Water Rises	Walsh
Beginners Guide to Skin Diving	Frey
Getting Out Of Outdoor Trouble	Merriel
Mountain Rescues	Orlob
Climbing Blind	Richard
The Unnatural Enemy	Bourjaily
ABC's Of Bow and Arrow	Gillelan

Periodicals:

Outdoor Life
Field and Stream
Surfing
Better Camping
Camping Journal
Natural History
Audubon Magazine
American Forests
Boating
Yachting
Rudder
National Geographic
Boys Life

001-FOCUS ON OUTDOORS

FILMS
(Lee County Materials Center)

	Code No.
Animals Move In Many Ways	11.194
Food Getting Among Animals	12.070
How Nature Protects Animals	12.082
Instincts In Animals	11.361
The Artic	11.250
World In A Marsh	12.087
Bear Country	13.058
Beaver Valley	13.056
Birds Of A Florida Marsh	12.087
Newfoundland Sea Birds	12.141
Bird Migration	11.269
Birth Of A Florida Key	12.074
North Superior Shore	12.139
Holiday Highlands	12.143
Paddle To The Sea	13.065
Physical Regions Of Canada	12.094
Two Points North	11.305
Bulldozed America	13.069
Conservation and Our Forests	12.247
Conserving Our Natural Resources	12.251
Forest Ranger	12.238
Man Uses And Changes The Land	11.407
Meaning Of Conservation	11.303
Our Natural Resources	11.366
Our Productive Land	11.287
Wild River	12.250
Atlantic Salmon In Newfoundland	12.145
Alaska - A Modern Frontier	11.004
Alaska - Newest Of The U. S.	12.076
Alaskan - Sled Dog	12.255
Letter From Alaska	12.095
Little Diomede	12.241
People Of Alaska	12.242
Amazon Family	12.220
The Amazon -- People And Resources Of Northern Brazil	13.012

Films cont'd.

Beach And Sea Animals	11.009
Black Bear Twins	11.010
Elephants	11.127
A Florida River - Its Wildlife	12.221
Gray Squirrel	11.041
How We Protect Our Animal Life	11.261
Nature's Half Acre	13.011
Pride, The Saddle Horse	11.147
Prowlers Of The Everglades	13.018
Sea Turtles Of Florida	12.185
Winter On The Farm	11.129
Adaptations In Animals	12.129
Animal Homes	11.301
Animal Predators And The Balance Of Nature	11.302
Animals Growing Up	11.006
Animals In Autumn	11.161
Animals In Spring	12.028
Animals In Summer	11.101
Animals In Winter	11.007
Life In the Forest	11.186
Grand Canyon	13.049
Hurricanes	11.155
Wild River	12.250

001-FOCUS ON OUTDOORS

FILMS
(Collier County Materials Center)

Along The Gaspe Road	Evinrude Motors
Appointment In Guaymas	Evinrude Motors
Beachcombing	Outboard Marine Internationa
Beyond The Andes	Johnson Motors
Boating Safety	Johnson Motors
Fighting Gar Fish	Johnson Motors
Gaspe Road	Outboard Marine Co.
God's Country	Johnson Motors
Lunker Lore	Evinrude Motors
Outboard Fisherman	Outboard Marine Co.
Porpoise Posse	Johnson Motors
Sea Spreckleds	Johnson Motors
Ski Jump Hi-Lites	Johnson Motors
Ski Jump Thrills	Johnson Motors
Ski Tips	Evinrude Motors
Ski Tricks	Evinrude Motors
Skiing In Dixie	Johnson Motors
Tamiami Trail	Johnson Motors
Three For Adventure	Johnson Motors
Trout Ala Shoshone	Evinrude Motors
Trout Shoshone	Evinrude Motors
Water Skiing	Johnson Motors
Waters Of The Whiteshell	Gale Products
West Of Key West	Evinrude Motors
Whistle And Sing	Evinrude Motors
Wyoming Waterways	Outboard Marine Co
Wyoming's Wonderful Waterways	Evinrude Motors

002 - FOCUS ON MECHANICS

Short Stories:

Hit and Run	Designs in Fiction
The Feeling of Power	" " "
The Affair of the Wayward Jeep	Adventures in American Literature
The Pedestrian	" " " "
Mr Dooley on Machinery	" " " "
Man's Conquest of the Air	Adventures in Reading

Novels:

ROBINSON CRUSOE	De Foe
FROM THE EARTH TO THE MOON	Verne
AROUND THE WORLD IN 80 DAYS	Verne
JOURNEY TO THE CENTER OF THE EARTH	Verne
20,000 LEAGUES UNDER THE SEA	Verne
ROUND THE MOON	Verne
THE TIME MACHINE	Wells
THE INVISIBLE MAN	Wells
FANTASTIC VOYAGE	Asimov
RUN SILENT, RUN DEEP	Beach
SUBMARINE	Beach
BRIDGE OVER THE RIVER KWAI	Boulle
FACE OF A HERO	Boulle
FAILSAFE	Burdick
P. T. 109	Donovan
SINK THE BISMARCK	Forester
KON - TIKI	Heyerdahl
SEVEN DAYS IN MAY	Knebel
FIRST FLIGHT	Knight
NIGHT FLIGHT	St. - Exupery
WIND, SAND, AND STARS	St. - Exupery
TRAVELS WITH CHARLEY	Steinbeck
TUNNEL ESCAPE	Williams
THE CAINE MUTINY	Wouk
NAUTILUS 90 NORTH	Anderson
HOT ROD	Felsen
STREET ROD	Felsen
CRASH CLUB	Felsen
ROAD ROCKET	Felsen
DRAG STRIP	Gault
WHEN ENGINES ROAR	Nolan
A MILE BEYOUND THE MOON	Kornbluth
THE RED CAR	Stanford
FIRST ON THE MOON	Walters
HOT ROD ENGINES	Editors of Hot Rod
HOT ROD CHASSIS CONSTRUCTION	Editors of Hot Rod
BUILDING AND RACING THE HOT ROD	Editors of Hot Rod
SUPERTUNING	Editors of Hot Rod
THE TEEN-AGE DRIVER	Felsen

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Biographies:

MR. BELL INVENTS THE TELEPHONE	Shipper
HENRY FORD	Caldwell
THE TALKING WIRE	Stevenson
LIGHT FOR THE WORLD	Silverberg
A GREAT LIFE IN BRIEF - Henry Ford	Burlingame
GENTLEMEN START YOUR ENGINE	Shaw

Non-Fiction:

AUTOMOTIVE ENGINES	Crouse
POWER, PRIME MOVER OF TECHNOLOGY	Duffy
ALL ABOUT SMALL GAS ENGINES	Purvis
THE COMING AGE OF SOLAR ENERGY	Halacy
MACHINES	Life
A SHORT HISTORY OF MACHINE TOOLS	Rolt
SOLAR ENERGY	Hoke
PROJECT APOLLO: MAN TO THE MOON	Alexander
THE GREATEST CHALLENGE	Caldin
THE COMING OF THE SPACE AGE	Clarke
ROCKETS, MISSILS, AND MEN IN SPACE	Ley
AMERICAN SPACE EXPLORATION	Shelton
TUNNELS	Boardman
BRIDGES AND MEN	Gies
HIGHWAYS ACROSS WATERWAYS	Gramet
SAUCERS IN THE SEA	Cousteau
SATTELITE	Bergaust
CEILING UNLIMITED	Morris
ROCKETS THROUGH SPACE	
FLYING SAUCERS	Edwards
AVIATION FROM THE GROUND UP	Floherty
BIPLANE	Bach
ANYONE CAN FLY	Bergman
UNSAFE AT ANY SPEED	Nader
SMALL WONDER	Nelson
DRIVING	Hyde
HIGHWAY ROBBERY	Crowther
SMALL WONDER	Nelson
DRIVING TODAY AND TOMORROW	Hyde
YOUNG PEOPLE AND DRIVING	Purdy
HOW TO BUY A USED CAR	Jackson
CARS OF THE EARLY TWENTIES	Burness
HONDA - REPAIR AND TUNE-UP GUIDE	Glenn
STOCK CARS FOR THE DRAGS	Hot Rod
HOW TO BUILD A HOT ROD	" "
COMPLETE BOOK OF ENGINES	" "
AUTO ENGINE REBUILDING AND MAINTENANCE	Gleen
MODERN WELDING	Althouse
MODERN METALWORKING	Walker
COMPLETE METALWORKING MANUAL	Cooley
WOODWORKING WITH MACHINES	Douglas
FURNITURE MAKING AND CABINET WORK	Pelton
DRAG RACING	Fadlover
THE LONGEST AUTO RACE	Schuster
THE LAST HERO	Pearson
WHEELS	Tunis
ANCIENT GREEK GADGETS AND MACHINES	Brumbaugh

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Non Fiction cont'd

MACHINES THAT BUILT AMERICA	Burlingame
RINGS AROUND THE WORLD	Gartmann
MODERN WONDERS AND HOW THEY WORK	Leyson
THE ELEGANT SOLUTION	Brennan
THE INVENTIONS OF LEONARDO DA VINCI	
THE ANCIENT ENGINEERS	De Camp
COLONIAL CRAFTSMEN	Tunis
FIRE DOWN BELOW	Armstrong
MEN WITHOUT FEAR	Floherty
MAN ALIVE IN OUTER SPACE	Lent
ENGINEERING MAGIC	Hogg
LISTEN TO LEADERS IN ENGINEERING	Love
MORE POWER TO YOU	Schneider
CAREERS IN ENGINEERING	Pollock
ENGINEERS' DREAMS	Ley
POWER MECHANICS	Atteberry
ENGINES AND HOW THEY WORK	Boumphrey
FUEL CELLS - POWER FOR TOMORROW	Halacy
FUEL CELLS	Klein
ELECTRONICS FOR YOUNG PEOPLE	Bendick
THE ORIGIN OF RADAR	Page
ELECTRICITY AND ELECTRONICS	Gerrish
MASERS AND LASERS	Klein
ELEMENTS OF RADIO	Marcus
TELEVISION WORKS LIKE THIS	

<u>Periodicals:</u>

Popular Electronics
Popular Mechanics
Popular Science
Science digest
Hot Rod
Flying
School Shop
Industrial Arts

FILMS

(Collier County Material Center)

BOATS, MOTORS AND PEOPLE	Johnson Motors
GREATEST SHOW ON WATER	Johnson Motors
PEOPLE AFLOAT	Johnson Motors
REPORT TO OLE	Evinrude Motors
SKI JUMP HI-LITES	Johnson Motors
SKI JUMP THRILLS	Johnson Motors
SKI TIPS	Evinrude Motors
SKI TRICKS	Evinrude Motors
SKIING IN DIXIE	Johnson Motors
WATER SKIING	Johnson Motors

Films cont'd.

(Lee County Materials Center)

	Codo No.
AIRPLANES - HOW THEY FLY	11.189
AIRPORT IN THE JET AGE	12.200
DEATH ON THE HIGHWAY	12.108
BOATS AND SHIPS	12.147
ENGINES AND HOW THEY WORK	11.280
AN INTRODUCTION TO JET ENGINES	12.100
HOW MACHINES AND TOOLS HELP US	11.222
SIMPLE MACHINES	11.118
ROCKETS - HOW THEY WORK	12.131
WHAT'S SO IMPORTANT ABOUT A WHEEL?	11.282

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003 - FOCUS ON TEEN PROBLEMS

READING MATERIALS:

Short Stories:

Cubillawallaw	Patterns in Literature, Vol. 1
Apple Tree	" " " " "
Train from Rhodesia	" " " " "
The Test	Currents in Fiction
A Ride On A Short Dog	" " "
Charles	" " "
An Ornery Kind of Kid	" " "
Flight	The American Experience: Fiction
A White Heron	" " " "
Rope	" " " "
Trouble	" " " "
Strangers in Town	" " " "
A Summer's Reading	" " " "
Fifty-first Dragon	Approaches to Literature, Vol. 1
Two Soldiers	" " " " "
The Summer of the Beautiful White Horse	" " " " "
Strawberry Ice Cream Soda	" " " " "
A Leader of the People	" " " " "
The Scarlet Ibis	" " " " "
Paul's Case	Literature of America, Vol. 1
Fourth Down	" " " " "
Early Marriage	" " " " "
A Visit of Charity	" " " " "
After You My Dear Alphonse	" " " " "
Love Is A Fallacy	" " " " "

Poetry:

Boy With Frogs	Reflections on a Gift Of Watermelon Pickle
Kansas Boy	" " " " " " "
August From My Desk	" " " " " " "
The Microscope	" " " " " " "
Loneliness	" " " " " " "
A Coney Island Life	" " " " " " "
The War	" " " " " " "
Fifteen	" " " " " " "
Forgive My Guilt	" " " " " " "
Too Blue	" " " " " " "
Hey Diddle Diddle	" " " " " " "
Little Miss Muffett	" " " " " " "
The Trap	" " " " " " "
The Forecast	" " " " " " "
Dreams	" " " " " " "
Preparation	" " " " " " "
Fueled	" " " " " " "

Poetry cont'd

When I Heard the Learn'd Astronomer	Whitman
The Village Atheist	Masters
The Road Not Taken	Frost
Mending Wall	Frost
Birches	Frost
Buffalo Bill's	Frost
Since Feeling Is First	Cummings
Success	Dickinson
Some Keep The Sabbath	Dickinson
War Is Kind	Crane
Richard Cory	Robinson
Mini	Robinson
The Unkown Citizen	Auden
The Death of the Ball Turrett Gunner	Jarrell
Tract	Williams
Renasence	Millay

Book List - Novels

Emma	Austen
Lord Jim	Conrad
The Red Badge of Courage	Crane
Green Mansions	Hudson
Huckleberry Finn	Twain
A Death In The Family	Agee
Go Tell It On The Mountain	Baldwin
When The Legends Die	Borland
Life With Father	Day
So Big	Ferber
Cheaper By The Dozen	Gilbreth
Lord Of The Flies	Golding
Pincher Martin	Golding
I Never Promised You A Rose Garden	Green
The Nuns Story	Hulme
Patch Of Blue	Kata
Flowers For Algernon	Keyes
Karen	Kilflea
With Love From Karen	Kilflea
A Separate Peace	Knowles
Member Of The Wedding	McCullers
The Chosen	Potok
The Yearling	Rawlings
Jordi, Lisa, and David	Rubin
Catcher In The Rye	Salinger
Franny And Zooey	Salinger
Loneliness Of The Long-Distance Runner	Sillitoe
Black Boy	Wright

Drama:

Our Town	Adventures In American Literature
The Time Of Your Life	
Barefoot In Athens--Anderson	American Exp. - Drama
Pygmalion Shaw	Adventures In English Literature
Marty Cheyevsky	
The Glass Menagerie-Williams	

BIOGRAPHIES:

Abraham Lincoln	Charnwood
John Kennedy	Burns
Thomas A. Edison	Clark
Sailor On Horseback	Stone
Madame Curie	Curie
DR. Tom Dooley	Dooley
Narrative Of The Life Of Frederick Douglas	Douglas
Story Of Helen Keller	Hickok
Young John Kennedy	Schoor
Up From Slavery	Washington
My Lord What A Morning	Anderson
To Sir With Love	Braithwaite
Anne Frank: Diary Of A Young Girl	Frank
The Miricle Worker	Gibson
Black Like Me	Griffin
The Winged Victory	Grey
Death Be Not Proud	Gunther
Movin' On Up	Jackson
Up The Down Staircase	Kufman
The Story Of My Life	Keller
North Toward Home	Morris
Child Of Two Worlds	Mugo - Gathern
Father Flanagan Of Boys' Town	Oursler
A Choice Of Weapons	Parks
Anne Frank	Schnahel

NON-FICTION

How To Be A Successful Teenager	Menniger
How To Improve Your Personality	Newton
A History Of Western Morals	Brinton
How To Stand Up For What You Believe	Detweller
Time Out For Youth	Gregor
Ann Landers Talks To Teenagers About Sex	Landers
Between You And Me And The Gatepost	Boone
Youth - The Years From Ten To Sixteen	Gesell
Child Behavior	Ilg
A Boy Grows Up	McKnown
Pattern For Personality	Scott
Teen Days	Strain
Adolescence And Youth	Paul
You And Your Personality	Brooke
We Call It Human Nature	Grabbe
Analyze Yourself	Loewenstein
A Girl Grows Up	Fedder
Nobody Said It's Easy	Smith
The Corrupt Land	Cook
Moral Re-Armament	Entwistle
Building Your Life	Judson
You And Your Life	Randolph
Teen Love, Teen Marriage	Grossett
Your Dating Days	Landis
The Dropouts	Lichter

Non-Fiction, cont'd

The Successful Teen Age Girl	Schultz
How To Understand And Teach Teen-Agers	Gran
Village Of The Outcasts	Wulff
The New Improved American	Asbell
Miss Behavior	Bryant
What Is Your P. Q.	Daly
Building Your Life	Landis
I Do So Politely	Canzoneri
The Peace Corps In Action	Adams
Gianna	Machol
Vocations For Boys	Kitson
Vocations For Girls	Lingenfelter
Career Opportunities	Morris
So You Want To Be A Scientist	Nourse
How To Study Better And Get Higher Marks	Ehrlich
Effective Study	Robinson
Occupations And Careers	Greenleaf
Occupational Information	Baer
Teenagers Guide For Living	
Mind Your Manners	Allen
Personality Plus	Daly
New Light On Juvenile Delinquency	Steel
Your Career In Transportation	Liston
Ocean Challenge	Carse
So You Want To Be An Airline Stewardess	Sarmders
Careers And Opportunities In Science	Pollack
Threasholds To Adult Living	Craig
Young Living	Clayton
Teen-Age Glamor	Broadhent
Betty Cornell's Teen-Age Popularity Guide	Cornell

003-FOCUS ON TEEN PROBLEMS

FILMS
(Lee County Materials Center)

	Code No.
Death On The Highway	12.108
When I'm Old Enough...Goodbye	12.106
Going To School Is Your Job	12.171
Drugs And The Nervous System	12.253
L. S. D.: Insight or Insanity	12.253
Personality And Emotions	12.037
Phoebe - Story Of Pre-Marital Pregnancy	13.068
A Quarter Million Teenagers	12.164
V. D.: Epidemic	13.064
From Generation To Generation	13.059

004 - FOCUS ON HOMEMAKING AND NURSING

READING MATERIALS:

Short Stories:

In Another Country	The American Experience: Fiction
Neighbor Rosicky	" " " "
Rope	" " " "
Strangers In Town	" " " "
Should Wizard Hit Mommy?	" " " "
The Man Of The House	Approaches to Literature: Volume 1
The Leader of the People	" " " " "
The Necklace	" " " " "
Strawberry Ice Cream Soda	" " " " "
The Enemy	Literature of America: Volume III
Early Marriage	" " " " "
Marriage For One	" " " " "
He	" " " " "
The Patented Gate and The Mean Hamburger	" " " " "
Flowers For Algernon	" " " " "
A Visit of Charity	" " " " "
After You My Dear Alphonse	" " " " "
A Christmas Memory	" " " " "
The Secret Life Of Walter Mitty	" " " " "
Chrysanthemums	" " " " "
Winter Dreams	" " " " "
The Far and the Near	" " " " "
The Outcasts of Poker Flat	Patterns Of Literature: Volume I
The Slanderer	" " " " "
The Apple Tree	" " " " "
The Sculptor's Funeral	" " " " "
The Train From Rhodesia	" " " " "
The Ransom of Red Chief	Currents In Fiction
Charles	" " "
An Ornery Kind of Kid	" " "

Poetry:

Apartment House	Reflections On A Gift Of Watermelon Pickle
The Builders	" " " " " " "
Husbands and Wives	" " " " " " "
This is Just to Say	" " " " " " "
The N'eer Do Well	" " " " " " "
On A Night Of Snow	Sonnets From The Portugese
The Child's Morning	" " " "
Fortune	" " " "
The Trap	" " " "
Lullaby	" " " "
Millions Of Strawberries	" " " "
The Forecast	" " " "
Mother's Biscuits	" " " "
Reflections on a Gift-------	" " " "
Mending Wall	Literature Of America: Volume IV
Death of the Hired Man	" " " " "
Bells For John Witeside's Daughter	" " " " "

Poetry cont'd.

Auto Wreck	Literature of America: Volume IV
The Snow Storm	American Experience: Poetry
Some Keep The Sabbath	" " "
The Unknown Citizen	" " "
Spoon River Anthology	Library
The Empty Woman	American Experience: Poetry

Novels:

Arctic Nurse	Dana
Bermuda Nurse	Dana
Country Nurse	De Leevw
Hilltop Nurse	Dern
Nurse Annette	Marsh
Police Nurse	Neubauer
Madame Bovary	Flaubert
Ivanhoe	Scott
Heidi	Spyri
Laughing Boy	LaFarge
Giants In The Earth	Rolvaag
Rebecca Of Sunny Brook Farm	Wiggin
Swiss Family Robinson	Wyss
A Death In The Family	Agee
A Lantern In Her Hand	Aldrich
The Egg And I	Mac Donald
Onions In The Stew	Mac Donald
Please Don't Eat The Daisies	Kerr
Life With Father	Day
Mrs. Mike	Freedman
My Antonia	Cather
Big Doc's Girl	Medearis
We Took To The Woods	Rich
Citadel	Cronin
Sister Carrie	Dreiser
An American Tragedy	Dreiser
My Cousin Rachael	du Maurier
The Glass Blowers	du Maurier
Rebecca	du Maurier
American Beauty	Ferber
Cimarron	Ferber
So Big	Ferber
Mamma's Bank Account	Forbes
Cheaper by the Dozen	Gilbreth
Death Be Not Proud	Gunther
The Red Pony	Steinbeck
Anna and the King Of Siam	Landon
To Kill A Mocking Bird	Lee
Arrowsmith	Lewis
The Yearling	Rawlings
The Sea Of Grass	Richter
Joy In The Morning	Smith
The Pearl	Steinbeck
Mrs. Miniver	Struther
Friendly Persuasion	West
Ethan Frome	Wharton

DRAMA:

The Glass Menagerie	American Experience: Drama
The Little Foxes	American Experience: Drama
Our Town	Adventures In American Literature
The King and I	Adventures In Appreciation

BIOGRAPHIES:

Clara Barton	Boylston
Angel Of The Battlefield	Ross
A Woman Set Apart.	Hartley
The First Woman Doctor	Baker
The First Woman Doctor	Messner
And They Shall Walk	Kinney
The Courage Of Dr. Lister	Noble
Lonely Crusader, Florence Nightingale	Woosham Smith
My Heart Lies South	Borton de Tremino
A Nurse In The Yukon	Wilson
Fifth Chinese Daughter	Wong

NON-FICTION:

Making Housekeeping Easy	Abel
Sharing Home Life	Baxter
Exploring Home and Family Living	Fleck
Today's Home Living	Justin
Introductory Foods	Hughes
Family Meals And Hostitality	Lewis
Foundations Of Nutrition	Taylor
Meal Planning and Service	Bennet
How To Look And Dress	Carson
Management In the Home	Gilbreth
Sew It And Wear It	Bradley
Learning About Children	Shiey
Red Cross Home Nursing	Red Cross
Home Nursing Textbook	Red Cross
Child Behavior	Ilg
Adoption And After	Raymond
Adolescence And Youth	Paul
Teaching Your Child Right From Wrong	Whyte
Adolescent Development	Hurlock
Child Development And Personality	Mussen
Family Living	Duvall
The Family	Groves
Family	Mead
Born Female	Bird
Remember The Ladies	Douglas
The Normal Woman	Gray
The Peace Corps In Action	Adams
Your Future In The Nursery Industry	Pinney
Aim For A Job In A Hospital	Kirk
The House Of Tomorrow	Thompson
So You Want To Be A Doctor	Nourse
Eleven Blue Men	Roueché
Nurses And What They Do	Kay
The Physician	Life

Non-Fiction cont'd

Miracle Drugs	Reinfeld
The Miracle Drugs	Sokoloff
Magic In A Bottle	Silverman
Our Most Interesting Diseases	Burn
The Story Of Medicine	Murphy
Karen	Killelea
The Truth About Cancer	Cameron
Natural History Of Infectious Diseases	Burnet
Masters Of The Scalpel	Riedman
Of Mice, Men and Molecules	Heller
Virus Hunters	Williams
Famous Men Of Medicine	Chandler
Hunger Fighters	de Kruif
Heroic Nurses	McKown
Our First Ladies	McConnell
Microbe Hunters	De Kruif
American Women Of Science	Yost

Films:	Code No.
The Dangerous Stranger	11.275
First Aid On The Spot	11.111
Using Money Wisely	11.409
Drugs And The Nervous System	12.253
Personality And Emotions	12.037
Phoebe--Story Of Pre-Marital Pregnancy	13.068
A Quarter Million Teenagers	12.164
V. D. Epidemic	13.064
About The Human Body	12.156
Healthy Families	11.228
Story Of Menstruation	11.381
Clothing	12.198
Foods and Nutrition	11.092
Palmour Street (A Study In Family Life	13.063

005 - ATHLETICS

Short Stories:

The Milk Pitcher		Currents in Fiction
Fourth Down		Literature of America, Vol. 1
Off the Track		Adventures in Reading
Shago		" " "
The Hero		" " "
The Killers	Hemingway	Library
Fifty Grand	"	Library
Alibi Ike		Library

Poetry:

The Base Stealer	Reflections On A Gift Of Watermelon Pickle
Foul Shot	" " " " " " "
Casey At The Bat	Currents in Poetry

Books:

THE NATURAL	Malamud
A SEPARATE PEACE	Knowles
LONELINESS OF THE LONG DISTANCE RUNNER	Sillitoe
RAFT	Turnbull
THE PAPER LION	Plimpton
RUN FOR DAYLIGHT	Brown
THE RICHIE ASHBURN STORY	Archibald
KOUFAX	Koufax
IT'S GOOD TO BE ALIVE	Campanella
BETTER BOWLING	Wilman
BASEBALL IS A FUNNY GAME	Garagiola
BEGINNERS GUIDE TO SKIN DIVING	Frey
RECREATIONAL SPORTS	----------
THE SWIFTEST	Rudeen
WINNING THE HARD WAY	Averback
HISTORY OF PROFESSIONAL FOOTBALL	Coassen
MODERN FOOTBALL	Crisler
QUARTERBACKING TO WIN	Tittle
THE VIOLENCE GAME	Curran
ALLIE SHERMAN'S BOOK OF FOOTBALL	Sherman
FAITH MADE THEM CHAMPIONS	Peale
PHYSICAL EDUCATION	Aahper
GREAT DEFENSIVE PLAYERS OF THE N. F. L.	Anderson
GREAT AMERICAN ATHLETES	Hollander
THE IN SPORTS	Smith
THE SWIFTEST	Redeen
OFF-SEASON FOOTBALL TRAINING	Wiggin
A THINKING MAN'S GUIDE TO BASEBALL	Koppett
BETTER SWIMMING AND DIVING FOR BOYS AND GIRLS	Sullivan
OFF MY CHEST	Brown
ON TENNIS	Budge
A B C 'S OF GOLF	Armour
SWING EASY - HIT HARD	Boros
NOW WAIT A MINUTE CASEY	Allen
GRAND SLAM	Bunning
BLACK IS BEST	Olsen
STORY OF TY COBB	Schoor

BASKETBALL IS MY LIFE	Cousy
JACK DEMPSEY STORY	Schoar
JOE DIMAGGIO	"
I ALWAYS WANTED TO BE SOMEBODY	Gibson
RED GRANGE	Schoar
BLACK CHAMPIAN	Farr
INSTANT REPLAY	Kramer
THE SAL MAGLIE STORY	Shapira
A PITCHER'S STORY	Archibald
STAN MUSIAL	Broez
FEAR STRIKES OUT	Piersall
THE PAPER LION	Plimpton
BREAKTHROUGH TO THE BIG LEAGUE	Robinson
KNUTE ROCKNE	Wallace
BABE RUTH STORY	Considine
GENTLEMEN START YOUR ENGINES	Shaw
JR. ENCYLOPEDIA OF SPORTS	Mummin
MORE THAN A GAME	Holmes
MAJOR SPORTS TECHNIQUES	Micolean
VIOLENCE EVERY SUNDAY	Holonak
MODERN TRACK AND FIELD	Doherty
QUARTERBACKING	Starr
TOUCHDOWN	Sullivan
LAUGHS FROM THE DUGOUT	Shapira
BOXING	Halslitt
SAILING FOR BEGINNERS	Farham
WORLD SERIES	Smith
STORY OF THE OLYMPIC GAMES	Kernan
BEGINNERS GUIDE TO SKIN DIVING	Frey
LEARNING HOW TO -- WRESTLING	Macias
LET'S GO WATER-SKIING	Clifford
THE LURE OF SAILING	Pearson
THE COMPLETE MANUAL OF SKIN DIVING	Balder

FILMS

(Lee County Material Center)

	Code No.
Alaskan Sled Dog	12.155
Good Citizens	11.400
Stampede Stopover	12.137
Florida; Three Points of Interest	------

(Collier County Material Center)

Fighting Gar Fish	Johnson Motors
Greatest Show on Water	Johnson Motors
Lunker Lore	Evinrude Motors
National Ski Champs '59	Johnson Motors
Outboard Fisherman	Outboard Marien Co.
Ski Jumps Hi-Lites	Johnson Motors
Ski Jumps Thrills	Johnson Motors
Ski Tips	Evinrude Motors
Ski Tricks	Evinrude Motors
Skiing in Dixie	Johnson Motors
Water Skiing	Johnson Motors

006 - ADVENTURE AND TRAVEL

Short Stories:

To Build A Fire	Adventures In American Literature
An Episode of War	" " " "
The Pit and The Pendulum	" " " "
The Sea Devil	Designs In Fiction
The Snipers	" " "
The Tiger's Heart	" " "
Antaeus	" " "
Water Never Hurt a Man	" " "
Two Soldiers	" " "
Unreasonable Doubt	Currents In Fiction
The Most Dangerous Game	" " "
I'm Coming In	" " "
To Build a Fire	" " "
Necktie Party	" " "
The Ransom of Red Chief	" " "
Flight	American Experience Fiction
The Boom in the Calaveras Clarion	" " "
The Open Boat	" " "
Love Of Life	" " "
The Odyssey	Adventures In Reading
Without Words	Approaches In Literature, Vol. 1
The Fifty-First Dragon	" " " " "
The Masque of the Red Death	" " " " "
Terror at Daybreak	" " " " "
The Scarlet Ibis	" " " " "
Dan Peters and Casey Jones	Adventures In Reading
Pride of Seven	" " "
The Lady or the Tiger	" " "
Lassie Come-Home	" " "
Cranes Fly South	" " "
Luke Baldwin's Vow	" " "

Poetry:

Deer Hunt	Reflections On A Gift Of Watermelon Pickle
Crossing	" " " " " " "
African Sunrise	" " " " " " "
Kansas Boy	" " " " " " "
Sea Furor	Currents In Poetry
Travel	" " "
The West Wind	" " "
The Highwaymen	" " "
High Flight	" " "
A Ballad of John Silver	" " "
The Wreck of the Hesperus	Designs In Poetry
The Passing of Arthur	" " "
From - "Song of the Open Road"	" " "
Southern Ships and Settlers	Adventures In Reading
Jesse James	" " "
Conestoga Wagons	" " "
A Trip On The Erie Canal	" " "

Novels:

STORIES OF KING ARTHUR	Winder
THE VIRGINIAN	Wister
SWISS FAMILY ROBINSON	Wyss
FANTASTIC VOYAGE	Asimov
BRIDGE OVER THE RIVER KWAI	Boulle
THE INCREDIBLE JOURNEY	Burnford
WILD VOICE OF THE NORTH	Carrigber
THE OX-BOW INCIDENT	Clark
*P. T. 109	Donovan
LAST FLIGHT	Earhart
DRUMS ALONG THE MOHAWK	Edmonds
THE UNVANQUISHED	Faulkner
CIMARRON	Ferber
JOHNNY TREMAIN	Forbes
SINK THE BISMARK	Forester
ALAS BABYLON	Frank
MRS. MIKE	Freedman
OLD MAN AND THE SEA	Hemingway
*AKU-AKU	Heyerdahl
*KON-TIKI	Heyerdahl
SEVEN DAYS IN MAY	Knebel
ENDURANCE	Lansing
SPY WHO CAME IN FROM THE COLD	La Carre
THE UGLY AMERICAN	Lederer
A NIGHT TO REMEMBER	Lord
THE GUNS OF NAVARONE	MacLeon
RING OF BRIGHT WATER	Maxwell
THE CRUEL SEA	Monsarrat
MUTINY ON THE BOUNTY	Nordhoff
MEN AGAINST THE SEA	Nordhoff
PITCAIRN'S ISLAND	Nordhoff
THE RED BADGE OF COURAGE	Crane
TWO YEARS BEFORE THE MAST	Dana
ROBINSON CRUSOE	DeFoe
ON TO KILIMANJARO	Gardner
WESTWARD HO	Kingsley
CAPTAIN'S COURAGEOUS	Kipling
THE CALL OF THE WILD	London
WHITE FANG	London
THE SEA WOLFE	London
IVANHOE	Scott
THE BLACK ARROW	Stevenson
KIDNAPPED	Stevenson
HUCKLEBERRY FINN	Twain
ADVENTURES OF TOM SAWYER	Twain
LIFE ON THE MISSISSIPPI	Twain
ROUGHING IT	Twain
FROM THE EARTH TO THE MOON	Verne
AROUND THE WORLS IN EIGHTY DAYS	Verne
JOURNEY TO THE CENTER OF THE EARTH	Verne
MICHAEL STROGOFF	Verne
MYSTERIOUS ISLAND	Verne
20,000 LEAGUES UNDER THE SEA	Verne
MASTER OF THE WORLD	Verne
ROUND THE MOON	Verne

Novels cont'd.

ROBIN HOOD	Vivian
THE ISLAND OF DR. MOREAU	Wells
THE TIME MACHINE	Wells
THE INVISIBLE MAN	Wells
TONU-BUNGAY	Wells
THE WAR OF THE WORLDS	Wells
IN THE DAYS OF THE COMET	Wells
FIRST MEN ON THE MOON	Wells
FOOD OF THE GODS	Wells
MC TEAGUE	Norris
BRAVE MEN	Pyle
LIGHT IN THE FOREST	Richter
NORTHWEST PASSAGE	Roberts
CAPTAIN BLOOD	Sabatini
THE RED PONY	Steinbeck
*TRAVELS WITH CHARLEY	Steinbeck
THE MOON IS DOWN	Steinbeck
VOYAGE TO THE BOTTOM OF THE SEA	Sturgeon
RAIDERS OF THE DEEP	Thomas
TREASURE OF THE SIERRA MADRE	Traven
GUADALCANAL DIARY	Tregaskis
THE RAFT	Trumbul
FROGMEN	Waldron
THE CAINE MUNTINY	Wouk

*Non-Fiction

Drama:

In The Zone	O'Neill	Literature of America Vol. 4.
Barefoot In Athens		American Experience - Drama

Biographies:

THE LEGEND OF GRIZZLY ADAMS	Dillon
BALBOA	Riesenberg
COME NORTH WITH ME	Balchen
FIGHTING FRONTIERSMAN	Bakeless
JIM BECKWORTH, NEGRO MOUNTAIN MAN	Felton
JIM BRIDGER	Garst
CHRISTOPHER COLUMBUS - MARINER	Morison
THE FRONTIERSMAN	Place
ALONE	Byrd
KIT CARSON	Garst
KIT CARSON	Moody
KIT CARSON	Vestal
VILLA	Franchere
GEORGE ROGERS CLARK	Nolan
THE STARS AT NOON	Cochran
COLUMBUS SAILS	Hodges
ACROSS THE OCEAN SEA	Sanderlin
THE VOYAGE OF CHRISTOPHER COLUMBUS	Sperry
UNDERSEA EXPLORER	Dugan
DAVY CROCKETT	Holbrook
DAVY CROCKETT	Rourke

Bibliographies, cont'd.

THE WIND COMMANDS ME	Bradford
DAUGHTER OF THE SKY	Briand
WINGS OVER ALASKA	Herron
MESSER MARCO POLO	Byrne
JACK LONDON, SAILOR ON HORSEBACK	Stone
ROMMEL: THE DESERT FOX	Young
NAPOLEON	Ludwig
MY LIFE AS AN INDIAN	Schultz
FREMONT	Smith
JOURNEY INTO ICE	Sutton
ADRIFT ON AN ICE PAN	Grenfell
SENOR KON TIKI	Jacoby
HIGH ADVENTURE	Hillary
TRADER HORN	Horn and Lewis
SCOTT OF THE ANTARCTIC	Pound
GOD IS MY CO-PILOT	Scott
STANLEY, AFRICAN EXPLORER	Smith
FOOL'S GOLD	Dillon
NORTH POLE	Simon
JULES VERNE	Becker

Non-Fiction:

GREAT TRUE ADVENTURES	Thomas
THE WRECK OF THE WHALESHIP ESSEX	Houerstick - Shepard
GYPSY MOTH CIRCLES THE WORLD	Chichester
SEA OF THE BEAR	Ransom
INCREDIBLE MYSTERIES AND LEGENDS OF THE SEA	Snow
SEA RESCUE	Soule
PIECES OF EIGHT	Wagner - Taylor
THE MAN WHO REFUSED TO DIE	Wynne
KON TIKI	Heyerdahl
TRUE TALES OF BURIED TREASURE	Snow
VANISHED CITIES	Schruther
WHY THE CHINESE ARE THE WAY THEY ARE	Appel
ANNA AND THE KING OF SIAM	Landon
CUSTOMS AND CULTURE OF VIET NAM	Crawford
AFRICA IS PEOPLE	Noelen
THREE AGAINST THE WILDERNESS	Collier
THE YUKON	Place
MAN AGAINST NATURE	Nelder
WIND, SAND AND STARS	St. Exupery
THE GREAT EXPLORERS	Wright & Rapport
TWO YEARS BEFORE THE MAST	Dana
THE SEA DREAMERS	Heater
TINKERBELLE	Manry
TRUE TALES OF BOLD ESCAPE	Roscoe
BUCCANEERS AND PIRATES OF OUR COASTS	Stockton
BOOK OF THE HIGH MOUNTAINS	Thomas
THEY FOUND THE BURIED CITIES	Wauchope
REPORTER IN RED CHINA	Taylor
SEVEN YEARS IN TIBET	Harrer
THE CONQUEST OF EVEREST	Hunt

Non-Fiction cont'd.

AFRICAN HUNT	Arbuthnot
CONGO KITABU	Hallet
THE LOST PEOPLE OF THE KALAHARI	Van Der Post
TENDERFOOT TRAPPER	Catherall
CANOE COUNTRY	Jaques
ONCE UPON AN ISLAND	Conover
OF MEN AND RIVERS	Elfert
THE EVERGLADES - FLORIDA WONDERLAND	Helm
KENTUCKY: LAND OF CONTRASTS	Clark
WHERE THE OLD WEST STAYED YOUNG	Burroughs
HIGH TRAILS WEST	Leslie
SOURDOUGH SAGAS	Heller
TRAVELS WITH CHARLEY	Steinbeck
MY KIND OF COUNTRY	Carmer
NO OTHER WHITE MEN	Davis
TRAIL DUST AND SADDLE LEATHER	Mora
MOUNTAIN MEN	Ruxton & Rounds
AN ALASKA READER	Gruening
HEAD HUNTING IN THE SOLOMAN ISLANDS	Mytinger
KABLOONA	Poncins
OPERATION DEEPFREEZE	Dufek
ENDURANCE	Lansing
MY BOY WENT TO SEA	Marshall
OF WHALES AND MEN	Robertson
FOLLOW THE WHALES	Sanderson
MEN AND THE MATTERHORN	Rebuffat
BEGINNERS GUIDE TO SKIN DIVING	Frey
THE MAD MOTORISTS	Andrews
ADVENTURES UNDER THE SEA	Thorne
THE DOG WHO WOULDN'T BE	Mowat
AN AFRICAN SEASON	Levitt

FILMS

(Lee County Material Center)

	Code No.
Continent of Africa	12.055
Life In The Sahara	12.035
Nile River Valley and the People of the Lower Valley	12.235
Alaska - A Modern Frontier	11.004
Alaska - Newest of the U. S.	12.076
Alaskan Sled Dog	12.255
Letter From Alaska	12.095
People of Alaska	12.242
Amazon Family	12.220
The Amazon	13.012
Florida - Three Points of Interest	11.154
The Artic	11.250
Byrd at the Poles	11.249
People of the Pampas	12.107
Australia	13.001
Bear Country	13.058
Beaver Valley	13.056
Belgium and the Netherlands	11.377

Films cont'd

	Code No.
Paddle to the Sea	13.065
Brazil - People of the Highlands	12.003
North Superior Shore	12.139
Physical Regions of Canada	12.094
Florida Cowboy	11.266
Lewis and Clark	12.014
Finland - Farmer - Woodsman	12.213
The Oregon Trail	13.042
Continent of Africa	12.055

FILMS

(Collier County Material Center)

Along The Gaspe Road	Evinrude Motors
Appointment In Guaymas	Evinrude Motors
Beachcomning	Outboard Marine International
Beyond the Andes	Johnson Motors
Boating Safety	Johnson Motors
D'Jamba	Johnson Motors
Discovery In Bermuda	Johnson Motors
Gaspe Road	Outboard Marine Co.
God's Country	Johnson Motors
Lunker Lore	Evinrude Motors
National Ski Champs '59	Johnson Motors
People Afloat	Johnson Motors
Porpoise Posse	Johnson Motors
Ski Jump Hi-Lites	Johnson Motors
Ski Jump Thrills	Johnson Motors
Ski Tips	Evinrude Motors
Ski Tricks	Evinrude Motors
Skiing In Dixie	Johnson Motors
Tamiami Trail	Johnson Motors
Three For Adventure	Johnson Motors
Trout Ala Shoshone	Evinrude Motors
Trout Sahshone	Evinrude Motors
Waters of the Whiteshell	Gale Products
West of Key West	Evinrude Motors
Wyoming Waterways	Outboard Marine Co.
Wyoming's Wonderful Waterways	Evinrude Motors

007 - WAR AND COMBAT

Short Stories:

Occurrance at Owl Creek Bridge	PATTERNS OF LITERATURE, VOL. I
The Battle of Achilles and Hector	" " " " "
How Siegfried Fought With the Saxons	" " " " "
How The Cid Won His Knighthood	" " " " "
War	" " " " "
The Fifty-First Dragon	APPROACHES TO LITERATURE, VOL I
Two Soldiers	" " " " "
In Another Country	THE AMERICAN EXPERIENCE - FICTION
The Enemy	LITERATURE OF AMERICA, VOL. III
The Portable Phonograph	" " " " "
The Affair of the Wayward Jeep	ADVENTURE IN AMERICA LITERATURE
Old Man At The Bridge	" " " "
An Episode of War	" " " "
A Mystery of Heroism	MAJOR WRITERS OF AMERICA
Death and the Child	" " " "
The Snipers	DESIGNS IN FICTION

Poetry:

War	REFLECTIONS ON A GIFT OF WATERMELON PICKLE
Sonic Boom	" " " " " " "
Hey Diddle Diddle	" " " " " " "
Little Miss Muffett	" " " " " " "
Earth	" " " " " " "
Fueled	" " " " " " "
Danny Deever	CURRENTS IN POETRY
Concord Hymn	" " "
The Charge of the Light Brigade	" " "
The Soldiers	LITERATURE OF ENGLAND, VOL. IV.
Disabled	" " " " "
Strange Meeting	" " " " "
Aftermath	" " " " "
Does It Matter	" " " " "
Lesson of the War: Naming Parts	" " " " "
Ultima Ratio Regum	" " " " "
Oh Young Men, Oh Young Comrades	" " " " "
War Is Kind	THE AMERICAN EXPERIENCE POETRY
Knowlt Hoheimer	" " " "
The Death of the Ball Turrett Gunner	" " " "
A Camp In the Prussian Forest	" " " "
I Have A Rendezvous With Death	ADVENTURES IN AMERICAN LITERATURE
Grass	" " " "
First Snow In Alsace	" " " "
Pershing At The Front	" " " "
The Arsenal At Springfield	" " " "
Old Ironside	" " " "
Ode To the Confederate Dead	ADVENTURES IN AMERICAN LITERATURE

Drama:

Caine Mutiny Court Martial Trial	DESIGN IN DRAMA

Biographies:

ETHAN ALLEN AND THE GREEN MOUNTAIN BOYS	Brown
REACH FOR THE SKY	Brickslll
HE WOULDN'T BE KING	Baker
THE LONELY SKY	Bridgeman & Hazard
COCHISE	Wyatt
MEET GENERAL GRANT	Woodward
CONFEDERATE SPY	Burger
A SOLDIERS STORY	Bradley
WERNHER VON BRAUN	Walters
CURRAHEE	Burgett
GLENN CURTISS - PIONEER PILOT	Terzian
BOOTS AND SADDLE	Custer
FAVOR THE BOLD	Kinsley
DOUGLAS MACARTHUR	Lee & Hinschel
AT EASE	Eisenhower
THE FASTEST MAN ALIVE	Everest
THAT DEVIL FOREST	Wyeth
HANNIBAL	Lamb
THEY CALLED HIM STONEWALL	Davis
JOHN PAUL JONES	Morison
REVOLT IN THE DESERT	Lawrence
LIGHT - HOUSE HARRY	Gerson
LEE OF VIRGINIA	Freeman
LUDENDORF GENIUS OF WORLD WAR I	Goodspeed
THE BANNERS AND THE GLORY	Army Times
GEN. DOUGLAS MAC ARTHUR	Considine
MOUNT UP	Davis
GEORGE C. MARSHALL	Pogue
WARRIORS - GEORGE S. PATTON	Army Times
WESTMORELAND	Furguson
BEFORE THE COLORS FADE	Ayer
RED RUNS THE RIVER	Tebbel
A PRISONER OF WAR IN VIRGINIA 1864-5	Putnam
RICKENBACKER	Rickenbacker
ROMMELL - THE DESERT FOX	Young
ONE GALLANT RUSH	Burchard
SHERMAN - FIGHTING PROPHET	Lewis
CAPTAIN OF THE PLANTER	Sterling
JEB STUART	Thomas

Novels:

MUNTINY ON THE BOUNTY	Bligh
THE SPY	Cooper
THE RED BADGE OF COURAGE	Crane
THE MAN IN THE IRON MASK	Dumas
THE THREE MUSKETEERS	Dumas
THE ILLIAD	Homer
PRISONER OF ZENDA	Hope
THE SEA WOLF	London
IVANHOE	Scott
THE BLACK ARROW	Stevenson
KIDNAPPED	Stevenson
BEN HUR	Wallace

THE WAR OF THE WORLDS	Wells
STORIES OF KING ARTHUR	Winder
RUN SILENT, RUN DEEP	Beach
SUBMARINE	Beach
BRIDGE OVER THE RIVER KWAI	Boulle
FAILSAFE	Burdick
P. T. 109	Donovan
DRUMS ALONG THE MOHAWK	Edmonds
SINK THE BISMARCK	Forester
JOHNNY TREMAIN	Forbes
ALAS, BABYLON	Frank
DR. STRANGELOVE	George
LORD OF THE FLIES	Golding
CATCH 22	Heller
FAREWELL TO ARMS	Hemingway
FOR WHOM THE BELL TOLLS	Hemingway
A BELL FOR ADANO	Hersey
NO TIME FOR SERGEANTS	Hyman
SEVEN DAYS IN MAY	Knebel
THE EXECUTION OF PRIVATE SLOVIK	Huie
DARKNESS AT NOON	Koestler
SPY WHO CAME IN FROM THE COLD	La Carre
THE UGLY AMERICAN	Lederner
THE GUNS OF NAVARONE	Mac Lean
BRIDGE AT ANDAU	Michener
BRIDGES AT TOKO-RI	Michener
GONE WITH THE WIND	Mitchell
MUNTINY ON THE BOUNTY	Nordhoff
BRAVE MEN	Pyle
MEN OF IRON	Pyle
ALL QUIET ON THE WESTERN FRONT	Remarque
THE TREES	Richter
NORTHWEST PASSAGE	Roberts
RABBLE IN ARMS	Roberts
THE ROUGH RIDERS	Roosevelt
CATPAIN BLOOD	Sabatini
SCARAMOUCHE	Sabatini
ON THE BEACH	Shute
MOON IS DOWN	Steinbeck
GUADALCANAL DIARY	Tregaskis
RAFT	Trumbull
EXODUS	Uris
MILA 18	Uris
FROGMEN	Waldron
THE MOUSE THAT ROARED	Wibberley
THE CAINE MUNTINY	Wonk

Non-Fiction:

THE DESPERATE ACT	Feuerlicht
DECISIVE AIR BATTLES OF THE FIRST WORLD WAR	Duell
THE CITY THAT WOULD NOT DIE	Collier
HIROSHIMA	Hersey
THE RAGGED, RUGGED WARRIORS	Caidin

AUSTERLITZ	Manceron
AT BELLEAU WOOD	Asprey
OVER THERE	Friedel
THE BATTLE OF THE MARNE	Isselin
VERDUN	Romains
OMAR N. BRADLEY	Bradley
BURMA RIFLES	Bonham
BESIEGED	Bell
THE DEVIL'S BRIGADE	Adleman
THE LAST 100 DAYS	Toland
BERLIN DIARY	Shirer
DEFEAT IN THE WEST	Shulman
THEIR FINEST HOUR	Churchill
THE GRAND ALLIANCE	Churchill
CLOSING THE RING	Churchill
THE GATHERING STORM	Churchill
THE HINGE OF FATE	Churchill
A MATTER OF LIFE AND DEATH	Carr
THE VIET-NAM READER	Raskin
THE MISSILE CRISIS	Abel
DOUBLE AGENT	Huminik
CONTACT ON GORKY STREET	Wynw
RED SPIES IN THE U. N.	Nuss
MEDIC	Engle
SERVICEWOMEN AND WHAT THEY DO	Schuon
YOU'RE STEPPING ON MY CLOAK AND DAGGER	Hall
IMPERIAL AGENT	Richards
SPURS TO GLORY	Mevill
THE STORY OF THE U. S. AIR FORCE ACADEMY	Landis
MINUTEMEN OF THE AIR	Glines
THE WINGED ARMADA	Caldin
MATS	Ulanoff
THE NAVY BLUE BOOK	Bobbs
SEARCH AND RESCUE AT SEA	Floherty
AMERICAN SEA POWER SINCE 1775	Westcott
THE UNITED STATES NUCLEAR NAVY	Gimpel
DEADLY CRAFT	Hoyt
DOWN TO THE SEA IN SUBS	Lockwood
AIRCRAFT CARRIERS IN PEACE & WAR	Skiera
SEMPER FIDELIS - THE U. S. MARINER IN WW II	Asprey
THE COMPACT HISTORY OF THE U. S. COAST GUARD	Bloomfield
VIETNAM DOCTOR	Turpin
A SHIP CALLED HOPE	Walsh
TRUE ADVENTURES OF SPIES	Komroff
ACE IN THE HOLE	Neal
GUIDED MISSELS	Ross
DAY OF TRINITY	Lamont
MISSLE BASE BENEATH THE SEA	DI Centa
MANHATTAN PROJECT	Groueff
STRIKE FROM SPACE	Schlafly
CANNONADE	Downey
COMBAT PLANES	Green
BOMBER AIRCRAFT OF THE U. S.	Morgan
AROUND THE WORLD SUBMERGED	Beach

Non-fiction Cont'd

THE MIGHTY HOOD	Bradford
THE ATOMIC SUBMARINE	Lewellen
THE FAR AND THE DEEP	Stafford
MEN OF THE PENTAGON	Borklund
WEST POINT - THE LIFE OF THE CADET	Engeman
AMERICAN BADGES AND INSIGNIA	Kerrigan
YOU AND THE DRAFT	Mac Closkey
SECRETS OF ELECTRONIC ESPIONAGE	Carroll
ESPIONAGE AND COUNTER-ESPIONAGE	Whitehouse
GUERILLAS	Campbell
THE WEAPONS OF WORLD WAR II	Tompkins
ANNAPOLIS - THE LIFE OF A MIDSHIPMAN	Engeman
TATTERED ENSIGN	Jennings
WEAPONS	Tunis
FIGHTING THE FLYING CIRCUS	Richenbacker
FLYING SAUCERS	Edwards
BIPLANE	Bach
WINGS OF MYSTERY	Titler
THE AIR DEVILS	Quiggins
THE CODE BREAKERS	Kahn

FILMS

(Lee County Material Center)

2nd World War - Allied Victory	13.043
2nd World War - Prelude to Conflict	13.036
2nd World War - Triumph of the Axis	13.048
American Revolution: The War of Years	11.325
Boston Massacre	13.046
True Story of the Civil War	13.014
Texas and The Mexican War	12.267

013 - PRACTICAL ENGLISH

This is a course designed to give the student who is not going to college the skills which will be of immediate use to him in the business and social world. Areas of emphasis include business and social letters, job interviews, resume writing, committee reports, panel discussions, improvement of reading skills, and language usage.

OBJECTIVES

Literature

1. To reason calmly; to reason prior to making decisions and taking action on something that has been read.

2. To detect writers' and speakers' motives for advocating one or another position or course of action.

3. To be able to detect loaded language.

4. To be able to distinguish between statements of fact and statements of opinion.

Composition

1. To recognize the characteristics of the four major types of discourse: narration, description, exposition, and argument.

2. To understand a writer's purpose -- to inform, to entertain, to persuade, to inspire, to incite.

3. To achieve proficiency in selective recall; to be able to remember, soon after reading, the facts or ideas presented that are most important.

4. To follow written directions; to interpret accurately what is asked for in applications, examinations, and writing assignments.

5. To become proficient in taking lecture notes.

6. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

7. To be able to write logically - have one idea follow naturally from another such as defining in a second sentence the key words in the first sentence, giving an example of this definition in the third sentence, comparing or contrasting the idea with another idea in the fourth sentence; to use transitional words and sentences.

8. To be proficient in following established practices of agreement in tenses, in subject - verb, person, number, voice; in avoiding misplaced modifiers, shifts in person, double negatives, unintelligible fragments.

9. To develop precision in written language; to make thoughtful choices among words and word - groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms.

10. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker.

11. To use recognized style books when in doubt about the conventions of capitalization and punctuation -- e.g., Modern Language Association's MLA Style Sheet, A Manual of Style, and the style appendices of dictionaries.

12. To strive continually to improve one's writing ability.

13. To become proficient in letter writing.

14. To learn the techniques of filling out various forms and applications.

Language

1. To increase one's vocabulary through a study of meaning in context as well as formal vocabulary study.

2. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

3. To be aware of the various sentence patterns in English

4. To be aware of the basic structures of the English sentence.

5. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification.

Listening and Speaking

1. To be able to present an effective and well organized oral report

2. To listen attentively

3. To understand and follow parliamentary procedures

4. To function well in interviews.

Texts

ENGLISH GRAMMAR AND COMPOSITION-Grade 11	Warriner
STANDARD COLLEGE DICTIONARY	Funk & Wagnalls
CONCISE ENGLISH HANDBOOK	Guth
BUSINESS ENGLISH AND LETTER WRITING	Hanar
WORDS	Hagar
THE CAREFUL WRITER	Bernstein
COMMON SENSE GRAMMAR AND STYLE	Bernberger

014 - LANGUAGE

The course in language is designed for the student who has shown an interest in learning about the grammar of the English language and a desire to examine semantic complexities. The course is organized toward an understanding of the growth of our language as well as the development of grammatical expertise.

OBJECTIVES

Literature

1. To develop sensitivity to beauty of language and to flexibility of language through literature.

2. To be able to detect loaded language.

3. To know how to distinguish evedence from mere assertions, analogies, and personal opinions; to distinguish evidence from statistical research.

4. To be able to distinguish among various propaganda techniques

5. To recognize an author's technical skill with language - especially his precision with denotative and with connotative expressions.

6. To analyze an author's style (sentence structure, formal or informal language, etc.) and show how it is significant to an understanding o of his work.

7. To gain an understanding of the changes in language that have taken place in the chronological development of literature.

8. To note syntactical changes in the development of literature.

Composition

1. To recognize and be able to control the characteristics of the four major types of discourse: narration, description, exposition, and argument.

2. To understand a writer's purpose - to inform, to entertain, to persuade, to inspire, to incite.

3. To read not only for literal meaning but also for the mood and intent, the nuances, the mocking word, the subtle allusion.

4. To follow written directions; to interpret accurately what is asked for in applications, examinations, and written examinations.

5. To become proficient in taking lecture notes.

6. To develop a critical spirit; that is to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language.

7. To develop skill in using a variety of sentence patterns

8. To develop skill in observing and in using imagery in appealing to the senses.

9. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

10. To be able to use correctly the sort of inductive development that goes from examples to generalization and the sort of deductive development that goes from generalization to examples.

11. To be able to control tone by word choice

12. To study models; to identify and study the characteristics of clear, effective, straightforward writing and to imitate them as learning experiences.

13. To develop skill in permitting the over-all structure and purpose of a piece of writing to determine the selection and patterning of such substructures as paragraphs and sentences.

14. To be aware of the way skilled writers use punctuation.

15. To avoid cliches and bad puns

16. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms.

17. To understand that the audience as well as the material is a controlling factor in writing style.

18. To use recognized style books when in doubt about the conventions of capitalization and punctuation -- e.g., Modern Language Association's MLA Style Sheet, A Manual of Style, and the style appendices of dictionaries.

19. To write honestly; to make the ideas one wishes to convey more important than skill in the use of words; to avoid attempting to impress others with unnecessary wordiness.

Language:

1. To be aware of the variety of language levels: formal, informal, colloquial, illiterate.

2. To achieve flexibility in the use of language; to relate usage to purpose and audience.

3. To increase one's vocabulary through a study of meaning in context as well as formal vocabulary study.

4. To achieve precision in word choice

5. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

6. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

7. To be aware of the variety of sentence patterns in English

8. To be aware of the basic structures of the English sentence.

9. To be aware of the modern systems of grammar: transformational, generative, structural linguistics, etc.

10. To examine the new linguistic theories on the nature of language

Listening and Speaking

1. To be able to present an effective and well organized oral report.

2. To listen attentively

3. To detect the use of loaded language and fallacies in logic

4. To understand and follow parliamentary procedures.

Texts

ENGLISH GRAMMAR AND COMPOSITION (Complete Course)	Warriner
STANDARD COLLEGE DICTIONARY	Funk & Wagnalls

Books

THE SOUP STONE	Leach
ALL ABOUT LANGUAGE	Pei
WHAT'S IN A WORD	Pei
THE STORY OF SPEECH AND LANGUAGE	Barber
THE 26 LETTERS	Ogg
STORY OF THE LETTERS AND SIGNALS	Skinner
A PROSODY HANDBOOK	Shapiro
LANGUAGE IN THOUGHT AND ACTION	Hayakawa
OUR LANGUAGE	Lambert
NBC HANDBOOK OF PRONUNCIATION	Crowell
WHY DID THEY NAME IT	Campbell
WORDS	Ernst
WORD ORIGINS AND THEIR ROMANTIC STORIES	Funk
PEOPLE WORDS	Severn
ROGET'S THESAURUS	
CURRENT AMERICAN USAGE	Bryant
WATCH YOUR LANGUAGE	Bernstein
THE ABC OF STYLE	Flesch
HEAVENS TO BETSY	Funk
A HOG ON ICE	Funk

017 & 018 - INTRODUCTION TO LITERARY TYPES I AND II

These are college preparatory courses designed primarily for ninth grade. Students begin a serious study of composition and literary types.

OBJECTIVES:

Literature

1. To develop intellectual curiosity; to continually consult not only dictionaries (for vocabulary and allusions) but also critical essays; but to prefer reading a great novel to reading an essay about it

2. To reason calmly; to reason prior to making decisions and taking action

3. To be able to detect loaded language

4. To be able to differentiate between statements of fact and statements of opinion

5. To make a judgment of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it

6. To understand the distinguishing characteristics of genres such as plays, poems, novels, short stories, fables, allegories and parables

7. To be acquainted with some of the major themes in literature -- among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, initiation, and others

8. To identify the theme, mood, and point of view in literary works

9. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme

10. To identify imagery, symbolism, and irony in a literary work

11. To recognize an author's technical skill with language -- especially his precision with denotative and connotative language

12. To write an original interpretation of a given literary work

Composition:

1. To know the forms and techniques of expository writing; to realize that "telling how" or "explaining" is only one kind of exposition; that other kinds develop an idea, or defend an opinion, or interpret a literary work

2. To understand a writer's purpose -- to inform, to entertain, to persuade, to inspire, to incite

3. To follow written directions; to interpret accurately what is asked for in applications, examinations, and essay assignments

4. To become proficient in taking lecture notes

5. To develop skill in observing and in using imagery to appeal to the senses

6. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences

7. To be able to write logically -- have one idea follow naturally from another

8. To study models; to identify and study the characteristics of clear, effective, straightforward writing and to imitate them as learning excersises

9. To be aware of the way skilled writers use punctuation

10. To be proficient in following established practices of agreement in tenses, subject-verb, person, number, voice; in avoiding musplaced modifiers, shifts in person, double negatives, and unintelligible fragments

11. To avoid clinches and bad puns

12. To enlarge and enrich one's vocabulary through extensive and intensive reading

13. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker or writer

14. To cultivate self-criticism; to objectively evaluate one's own writing

Language:

1. To be aware of the variety of language levels: formal, informal, colloquial, illiterate

2. To achieve flexibility in the use of language; to relate usage to purpose and audience

3. To achieve precision in word choice

4. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing

5. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general

6. To be aware of the basic structure of the English sentence

7. To be aware of the variety of sentence patterns in English

8. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification

Listening and Speaking:

1. To present effective and well organized oral reports

2. To function effectively in group discussions of a specific literary work, and moderate panel presentations of literary works

3. To listen courteously and accurately

4. Understand and detect the use of loaded language and fallacies in logic

5. To understand the principles and purposes of parliamentary procedure

017 AND 018 - INTRODUCTION TO LITERARY TYPES I AND II

TEXTS: Adventures In Appreciation, Classic Edition

English Grammar And Composition, 10

Recommended Outside Reading: - - - - Contemporary

A Death In The Family	Agee
Lilies of The Field	Barrett
When The Legends Die	Borland
Dandelion Wine	Bradbury
Martian Chronicles	Bradbury
To Sir With Love	Braithwaite
The Good Earth	Buck
Fail Safe	Burdick
The Ox Bow Incident	Clark
The Silver Chalice	Costain
Life With Father	Day
The Robe	Douglas
So Big	Ferber
Anne Frank; Diary Of A Young Girl	Frank
Alas Babylon	Frank
Hiroshima	Hersey
Goodbye Mr. Chips	Hilton
No Time For Sergeants	Hyman
Up The Down Staircase	Kaufman
Flowers For Algernon	Keyes
Member Of The Wedding	McCullers
Mutiny On The Bounty	Nordhoff and Hall
The Last Hurrah	O'Connor
Animal Farm	Orwell
The Chosen	Potok
The Yearling	Rawlings
Roosevelt Grady	Shotwell
The Learning Tree	Parks
The Red Pony	Steinbeck
The Pearl	Steinbeck
Ethan Frome	Wharton
Friendly Persuasion	West
Black Boy	Wright

Recommended Outside Reading: - - - - Classics

Red Badge Of Courage	Crane
Robinson Crusoe	Defoe
Silas Marner	Eliot
Great Expectations	Dickens
Hound Of The Baskervilles	Doyle
The Three Musketeers	Dumas
Green Mansions	Hudson
Les Miserables	Hugo
Captains Courageous	Kipling
Call Of The Wild	London
Dr. Jekyl And Mr. Hyde	Stevenson
A Connecticutt Yankee In King Arthur's Court	Twain
Mysterious Island	Verne

Recommended Outside Reading: - - - - - - - - Drama

The Time Of Your Life	Saroyan
Three Plays (Our Town, Matchmaker, The Skin of Your Teeth)	Wilder
The Tempest	Shakespeare
Julius Caesar	Shakespeare
Caine Mutiny	Wouk

Suggested Activities:

1. Teacher mini-lectures
2. Class discussions of literary works
3. Oral reports on literary works
4. Panel discussions of literary works
5. Group writing assignments
6. Individualized writing assignments on literature of student's choice
7. Group evaluation of dittoed student themes
8. Group discussion of common composition errors
9. Group reading of plays in the classroom
10. Dramatization of scenes by small groups
11. Films and filmstrips related to literary works
12. Recordings of poetry and drama
13. Guest lecturers from other disciplines and community resource persons
14. Library orientation

026 and 027 ADVANCED COMPOSITION I AND II

These are college preparatory courses for grade twelve. Emphasis is divided equally between composition and literature.

In Composition, students concentrate mainly on the development of skills in exposition, although some time is spent on instruction in the writing of description, narration, and argument.

In literature, students study the development of the literary genre, and several representative works in depth. The emphasis is on analysis and critical writing about the literature.

OBJECTIVES:

Literature

1. To acquire increasing acquaintance with good books and reputable authors; to continually read a wide range of books and periodicals -- fiction and non-fiction, classic and modern, and on a variety of subjects

2. To acquire increasingly more sophisticated tastes in reading

3. To develop an inquiring and skeptical spirit; to be openminded enough to reserve conclusions until the facts are known

4. To develop intellectual curiosity; to continually consult not only dictionaries for vocabulary and allusions, but also critical books and essays; to prefer reading a piece of literature to reading an essay about it

5. To understand the principle of aesthetic distance -- i.e., that once a literary work has been composed, it goes forth on its own as a new entity with an integrity of its own; that therefore the reader should guard against jumping to faulty conclusions regarding relationships between the author's life and elements in the literary work

6. To be aware of ethical values in literature and to be able to discuss them with others

7. To reason calmly; to reason prior to making decisions and taking action

8. To challenge popular and long-standing assumptions; to consult the sources of knowledge and opinion; to avoid stereotypes; to harbor new ideas

9. To know how to distinguish evidence from mere assertions, prejudices, analogies, and personal opinions; to distinguish evidence from statistical research

10. To understand the relationship between life and literature; to know that literature, like the fine arts, selects from rather than photographs life; that the comment "this is life-like" is not as great a compliment to an author as the comment "life is like this"

11. From one's reading, to seek insights into human experience, awareness of the complexity of human character and of a person in relation to others; to receive reinforcement for one's convictions and to develop new ones

12. To make a judgement of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it

13. To understand the distinguishing characteristics of genres such as plays, poems, novels, short stories, fables, allegories and parables

14. To be familiar with main periods, movements and trends in literary history

15. To be acquainted with some of the major themes in literature -- among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, initiation into adulthood and others

16. To state main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes

17. To understand the author's tone, his attitude toward his subject matter; it is, of course, this attitude (ironical, humorous, serious, whimsical) that relates the mode and meaning of a piece

18. To be able to see the significance of a work's title; to note whether the title suggests more than it says and whether it is a comment on the work

19. To identify imagery, symbolism, and irony in a literary work

20. To recognize archetypal experiences and characters among which are the journey of the hero, the decline and fall of the powerful, the adventurer's wheel of fortune, the alienation of the stranger, the ordeal of the initiate and of the scapegoat

21. To understand character foils in fiction, drama, and epic poetry; to understand contrast in character traits (e.g., Falstaff and Hal, Billy Budd and Claggart, Brutus and Caesar)

22. To recognize an author's technical skill with language -- especially his precision with denotative and connotative expressions

23. To be able to compare one piece of literature with another with respect to genre, tone, theme, and style

24. To write an original interpretation of a given literary work

25. To analyze an author's style (sentence structure, formal or informal language, etc.) and how it is significant to an understanding of his work

Composition

1. To recognize the characteristics of the four major types of discourse: narration, description, exposition, and argument

2. To read not only for literal meaning but also for the mood and intent, the nuances, the mocking word, the subtle allusion

3. To follow written directions; to interpret accurately what is asked for in applications, examinations, and writing assignemets

4. To develop a critical spirit; that is to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language

5. To perceive main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes

6. To develop skill in using a variety of sentence patterns -- such kinds of sentences for example, as the declarative, the interrogative, the negative, the periodic and the loose

7. To develop skill in rendering -- in showing rather than just telling; in using summary when it is more appropriate than scene; in frequently employing concrete details that appeal to the senses

8. To be able to use correctly the sort of inductive development that goes from examples to generalization and the sort of deductive development that goes from generalization to examples

9. To know the forms and techniques of expository writing; to realize that "telling how" or "explaining" is only one kind of exposition, that other kinds develop an idea or defend an opinion or interpret a literary work

10. To be able to write logically -- have one idea follow naturally from another such as defining in a second sentence the key words in the first sentence, giving an example of this definition in the third sentence, comparing or contrasting the idea with another idea in the fourth sentence; to use transitional words and sentences

11. To develop skill in permitting the over-all structure and purpose of a piece of writing to determine the selection and patterning of such sub-structures as paragraphs and sentences

12. To be aware of the way skilled writers use punctuation

13. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms

14. To understand that the audience as well as the material is a controlling factor in writing style

15. To use recognized style books when in doubt about the conventions of capitalization and punctuation -- e.g., Modern Language Association's MLA Style Sheet, A Manual of Style, and the style appendices of dictionaries

16. To write honestly; to make the ideas one wishes to convey more important than skill in the use of words; to avoid attempting to impress others with unnecessary wordiness

17. To cultivate self-criticism; to objectively evaluate one's own writing

Language

1. To be aware of the variety of language levels: formal, informal, colloquial, illiterate

2. To achieve flexibility in the use of language; to relate usage to purpose and audience

3. To achieve precision in word choice

4. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing

5. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general

6. To be aware of the variety of sentence patterns in English

7. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification

Listening and Speaking

1. To be able to present an effective and well organized oral report

2. To function effectively in group discussions and panel presentations

3. To detect the use of loaded language and fallacies in logic

4. To understand and follow parliamentary procedures

TEXTS:

Major British Writers
Adventures in English Literature
The English Tradition: Drama
The Literature of England, vol. 4
Patterns of Literature, vol. 3
The Literature of America, vol. 3
The Practical Stylist
Advanced Composition, A Book of Models For Writing
Cyrano De Bergerac
Lord of the Flies
Death of A Salesman

RECOMMENDED READINGS:

Short stories by: Hawthorne, Crane, Joyce, Hemingway, Faulkner, K. A. Porter, Welty

Drama:

Oedipus Rex	Sophocles
Antigone	Sophocles
Othello	Shakespeare
Hamlet	Shakespeare
As You Like It	Shakespeare
The School For Scandal	Sheridan
The Importance of Being Earnest	Wilde
Arms And The Man	Shaw
Major Barbara	Shaw
Androcles And The Lion	Shaw
The Cherry Orchard	Chekhov
The Doll's House	Ibsen

Novels (Classics):

Pride And Prejudice	Austen
Emma	Austen
Pere Goriot	Balzac
Pilgrim's Progress	Bunyan
The Way of All Flesh	Butler
Don Quixote	Cervantes
Heart of Darkness	Conrad
The Secret Sharer	Conrad
Lord Jim	Conrad
Crime and Punishment	Dostoyevsky
Joseph Andrews	Fielding
Madame Bovary	Flaubert
The Return of the Native	Hardy
The Scarlet Letter	Hawthorne
Portrait of A Lady	James
Gulliver's Travels	Swift
Huckleberry Finn	Twain

Novels and Non-Fiction (Contemporary):

Go Tell It On The Mountain	Baldwin
The Adventures Of Augie March	Bellow
The Good Earth	Buck
The Stranger	Camus
The Ox-Bow Incident	Clark
An American Tragedy	Dreiser
The Invisible Man	Ellison
The Sound And The Fury	Faulkner
The Great Gatsby	Fitzgerald
Lord Of The Flies	Golding
The Temple Of Gold	Goldman
*Black Like Me	Griffin
Catch 22	Heller
A Farewell To Arms	Hemingway
The Old Man And The Sea	Hemingway
Demian	Hesse

*Non-fiction

Novels and Non-Fiction (Contemporary) cont'd

Portrait Of The Artist ...	Joyce
Zorba The Greek	Kazantzakis
Brave New World	Huxley
A Separate Peace	Knowles
To Kill A Mocking Bird	Lee
Babbitt	Lewis
The Fixer	Malamud
The Natural	Malamud
The Assistant	Malamud
*The Autobiography Of Malcolm X	Malcolm X
Member Of The Wedding	McCullers
Animal Farm	Orwell
1984	Orwell
Cry The Beloved Country	Paton
The Chosen	Potok
The Catcher In The Rye	Salinger
Grapes of Wrath	Steinbeck
Of Mice And Men	Steinbeck
All The Kings Men	Warren
*The Second Tree From The Corner	White
*One Man's Meat	White
Look Homeward Angel	Wolfe
Black Boy	Wright
Native Son	Wright

*Non-fiction

Films:

Cyrano de Bergerac
Death of a Salesman
Hamlet
MacBeth
A Raisin in the Sun

Recordings:

MacBeth
Death of a Salesman

SUGGESTED ACTIVITIES:

1. Teacher lectures
2. Class discussions of literary works
3. Panel discussions of literary works
4. Individual oral reports on literary works
5. Group writing assignments
6. Individualized writing assignments based on subjects of student's choice
7. Group evaluation of dittoed student themes
8. Group discussions of common composition errors
9. Group reading of plays in classroom
10. Dramatization of scenes by small groups
11. Films related to literary works
12. Recordings of poetry and drama
13. Guest lectures from other disciplines and community resources
14. Individual research projects

029 - MYTHOLOGY

This course gives the student an introduction to the significant mythology of ancient cultures. Greatest emphasis is on Greek and Roman mythology. The course includes a study of the writers of mythological tales as well as the tales themselves.

OBJECTIVES

Literature:

1. To understand, when possible, the origins of myths.

2. To see a specific mythology as reflecting to some degree the nature of the culture in which it occurred.

3. To understand the attitudes of the people in a particular culture toward their gods and demons.

4. To know the tales of the major gods and goddesses in Greek and Roman mythology.

5. To be aware of the frequency in literature of allusion to classical mythology.

Composition:

1. To read not only for literal meaning but also for the mood and intent, the nuances, the mocking word, the subtle allusion.

2. To follow written directions; to interpret accurately what is asked for in applications, examinations, and writing assignments.

3. To perceive main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes.

4. To develop skill in using a variety of sentence patterns - such kinds of sentences, for example, as the declarative; the interrogative; the negative; the periodic and the loose.

5. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

6. To be aware of the way skilled writers use punctuation.

7. To enlarge and enrich one's vocabulary through extensive and intensive reading.

8. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker.

9. To cultivate self-criticism; to objectively evaluate one's own writing.

Language:

1. To be aware of the variety of language levels: formal, informal, colloquial, illiterate.

2. To achieve flexibility in the use of language; to relate usage to purpose and audience.

3. To increase one's vocabulary through a study of meaning in context as well as formal vocabulary study.

4. To achieve precision in word choice.

5. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

6. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

7. To be aware of the variety of sentence patterns in English.

8. To be aware of the basic structures of the English sentence.

9. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification.

Listening and Speaking:

1. To be able to present an effective and well organized oral report.

2. To function effectively in group discussions and panel presentations.

3. To listen attentively

4. To detect the use of loaded language and fallacies in logic.

5. To understand and follow parliamentary procedures.

Texts:

MYTHOLOGY	Hamilton

Recommended Reading:

THE GREEK PHILOSOPHERS	Warner
GREEK CIVILIZATION AND CHARACTER	Toynbee
THE GREEK WAY TO WESTERN CIVILIZATION	Hamilton
THE ILIAD	Homer
THE ODYSSEY	Homer
THE OEDIPUS PLAYS	Sophocles
MEDEA	Euripides
HIPPOLYTUS	Euripides
HELEN	Euripides
THE ROMAN WAY TO WESTERN CIVILIZATION	Hamilton
BULLFINCH'S MYTHOLOGY	Fuller
CLASSIC MYTHS	Gayley
THE AGE OF FABLE	Bullfinch
CLASSICAL MYTHS THAT LIVE TODAY	Sabin
THE PRIESTS OF ANCIENT EGYPT	Sauneron

Recordings:

BEOWULF	
ANTIGONE	Sophocles
MEDEA	Euripides

Suggested Activities:

1. Teacher lectures
2. Class discussions of literary works
3. Panel presentations
4. Oral reports
5. Group writing assignments
6. Individual writing assignments
7. Individual research projects
8. Use of films, filmstrips, and recordings

031 - AMERICAN NOVEL AFTER 1910

The course in American Novel is designed to survey the novel as it developed in form and purpose during the first half of the 20th century. Students should understand the nature of the various periods within 20th century American novel and also make a concentrated study of one important writer and his works.

OBJECTIVES

Literature

1. To grasp the concept of the novel and a knowledge of its origin.

2. To understand the nature of the novel as it passed through the following periods:
   A. The Muckrakers
   B. The Lost Generation
   C. The Depression Years
   D. World War II Novels
   E. Introspective Novels of The 1950's
   F. Contemporary Novels of Social Unrest

3. To see the effect of the Romanticist and the Realist upon the Novel.

4. To become acquainted with the principal novelist of the twentieth century.

5. To gain insight into the process of literary criticism.

6. To be able to compare one piece of literature with another with respect to genre, tone, theme, and style.

7. To write an original interpretation of a given literary work.

8. To analyze an author's style (sentence structure, formal or informal language, etc.) and show how it is significant to an understanding of his work.

Composition

1. To learn what constitutes significant detail for précis.

2. To write the following types of themes: (re: Writing Themes about Literature, Roberts)
   a. General Critique of a Literary Work
   b. Theme on a Close Reading of a Passage
   c. The Theme of Character Analysis
   d. Theme on Imagery in a Literary Work
   e. Theme about Point of View in a Literary Work
   f. The Theme on a Specific Problem in a Literary Work
   g. Theme on the Ideas in a Literary Work
   h. The Theme Analyzing Tone
   i. The Theme Analyzing style

3. To recognize unity or lack of unity in their own work as well as others.

4. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms.

5. To cultivate self-criticism; to objectively evaluate one's own writing.

Language

1. To learn the terms necessary to carry on an intelligent conversation in literary criticism.

2. To increase the student's general vocabulary.

3. To achieve flexibility in the use of language; to relate usage to purpose and audience.

4. To achieve precision in word choice.

5. To be aware of the connotative and denotative aspects of language and the resultant effects in relation to writing.

6. To be aware of the variety of sentence patterns in English

Listening and Speaking

1. The student will be able to present effective and well organized oral reports.

2. Students will be able to participate in group discussions and panel presentations.

3. Students will develop effective listening and notetaking skills.

4. The student will be able to recognize and achieve freedom from speech crutches such as "uh," "and uh", "so", "well uh."

5. Students will be able to recognize loaded language and fallacies in logic such as hasty generalization, poor analogy, use of irrelevant, facts, wishful thinking, and improved assertions.

NOVELS

WINESBURG, OHIO	Anderson
SECOND FOUNDATION	Asimov
FANTASTIC VOYAGE	Asimov
THE ADVENTURES OF AUGIE MARCH	Bellow
THE ILLUSTRATED MAN	Bradbury
MARTIAN CHRONICLE (2)	Bradbury
THE GOOD EARTH	Buck

Novels cont'd

IN COLD BLOOD	Capote
DEATH COMES FOR THE ARCHBISHOP (2)	Cather
MY ANTONIA (8)	Cather
SANDS OF MARS	Clarke
THE DEEP RANGE	Clarke
THE OX-BOW INCIDENT	Clark
17th SUMMER (2)	Daly
LIFE WITH FATHER	Day
USA	Dos Possos
THE AMERICAN TRAGEDY (4)	Dreiser
SISTER CARRIE	Dreiser
CITIZEN, TOM PAINE	Fast
SPARTACUS	Fast
INTRUDER IN THE DUST (2)	Faulkner
GO DOWN MOSES	Faulkner
THE HAMLET (1)	Faulkner
THE SOUND AND THE FURY	Faulkner
THREE SHORT NOVELS	Faulkner
CIMARRON (3)	Ferber
SHOWBOAT (3)	Ferber
THE GREAT GATSBY (14)	Fitzgerald
TENDER IS THE NIGHT	Fitzgerald
THIS SIDE OF PARADISE	Fitzgerald
AN EPISODE OF SPARROWS	Godder
RIDERS OF THE PURPLE SAGE	Grey
THE BIG SKY	Guthrie
THE OLD MAN AND THE SEA (8)	Hemingway
ACROSS THE RIVER AND INTO THE TREES	Hemingway
A FAREWELL TO ARMS (5)	Hemingway
FOR WHOM THE BELL TOLLS (9)	Hemingway
THE SUN ALSO RISES (8)	Hemingway
THE WALL	Hersey
THE CHILDBUYER	Hersey
GENTLEMAN'S AGREEMENT	Hobson
SEVEN DAYS IN MAY	Knebel
A SEPARATE PEACE (8)	Knowels
TO KILL A MOCKINGBIRD	Lee
ARROWSMITH (6)	Lewis
BABBITT (5)	Lewis
ELMER GANTRY	Lewis
MAIN STREET (5)	Lewis
THE CALL OF THE WILD	London
WHITE FANG	London
THE SEAWOLF (6)	London
THE FIXER	Malamud
THE NATURAL	Malamud
HAWAII (1)	Michener
THE SOURCE	Michener
TALES OF THE SOUTH PACIFIC (5)	Michener
GONE WITH THE WIND	Mitchell
THE LAST HURRAH	O'Connor
PALE HORSE PALE RIDER	Porter
SHIP OF FOOLS	Porter
ATLAS SHRUGGED	Rand

Novels cont'd

THE YEARLING (5)	Rawlings
THE FIELDS	Richter
LIGHT IN THE FOREST	Richter
NORTHWEST PASSAGE (4)	Roberts
GIANTS IN THE EARTH (5)	Rolvaag
THE CATCHER IN THE RYE (4)	Salinger
FRANNY AND ZOOEY (2)	Salinger
RAISE HIGH THE ROOF BEAM, CARPENTERS	Salinger
EAST OF EDEN (2)	Steinbeck
GRAPES OF WRATH (5)	Steinbeck
IN DUBIOUS BATTLE (2)	Steinbeck
OF MICE AND MEN (4)	Steinbeck
THE PEARL (3)	Steinbeck
ALICE ADAMS (4)	Tarkington
PENROD (3)	Tarkington
SEVENTEEN (2)	Tarkington
EXODUS (3)	Uris
BEN HUR (5)	Wallace
ALL THE KING'S MEN (3)	Warren
ETHAN FROME (8)	Wharton
CHARLOTTE'S WEB	White
REBECCA OF SUNNY BROOK FARM	Wiggin
THE BRIDGE OF SAN LUIS REY (6)	Wilder
THE EIGHTH DAY	Wister
THE VIRGINIAN	Wister
LOOK HOMEWARD, ANGEL (4)	Wolfe
YOU CAN'T GO HOME AGAIN	Wolfe
THE CAINE MUNTINY (5)	Wouk

Non-Fiction:

RECENT AMERICAN NOVELISTS	Ludwig
A COMPANION TO THE GRAPES OF WRATH	French
THE AMERICAN NOVEL	Stegner
SEVEN MODERN AMERICAN NOVELISTS	O'Connor
AMERICAN FICTION	Quinn
CAVALCADE OF THE AMERICAN NOVEL	Holt
JOHN DOS POSSOS	Davis
THORNTON WILDER	Grebanier
WILLA CATHER	Van Ghent
WILLIAM FAULKNER	Howe
100 GREAT AMERICAN NOVELS	Blum
EDITH WHARTON	Auchincloss
ELLEN GLASGOW	Auchincloss
JAMES F. FARRELL	Branch
THOMAS WOLFE	Holman
WILLIAM FAULKNER	O'Connor
SINCLAIR LEWIS	Schorer
F. SCOTT FITZGERALD	Shain
ERNEST HEMINGWAY	Young
NATHANIEL HAWTHORNE	Waggoner
SHERWOOD ANDERSON	Weber
ESSAYS IN MODERN AMERICAN LITERATURE	Langford
THE ART OF SINCLAIR LEWIS	Dooley
THE ART OF THE NOVEL	James

Non-Fiction cont'd

THE GROWTH OF THE ENGLISH NOVEL	Church
AN AGE OF FICTION	Karl
STUDIES IN CLASSIC AMERICAN LITERATURE	Lawrence
THOMAS WOLFE	Walser
HEMINGWAY	Weeks
MODERN AMERICAN FICTION	Litz
THE NOVEL NOW	Burgess
INTERPRETATIONS OF AMERICAN LITERATURE	Feidelson
MARK TWAIN	Grant
ROBERT PENN WARREN	West
MELVILLE	Chase
HISTORY OF AMERICAN LITERATURE	Trent
LITERARY HISTORY OF THE UNITED STATES	Spiller
THE ADOLESCENT IN THE AMERICAN NOVEL	Witham
THE NOVEL AND THE READER	Lever
ASPECTS OF THE NOVEL	Forster
LITERARY TASTE AND HOW TO FORM IT	Bennett
RELIGIOUS ELEMENTS IN FAULKNER'S EARLY NOVELS	Smart
FORMS OF MODERN FICTION	O'Connor
CONTEMPORARY AMERICAN NOVELISTS	Moore

032 - POETRY APPRECIATION

This course introduces students to forms, purposes and techniques of poetic expression. The emphasis is on appreciation of the general breadth and depth of poetry rather than on a study of the fine points of rhyme, meter, and other poetic devices.

OBJECTIVES:

Literature:

1. To develop sensitivity to beauty and human emotion in poetic expression

2. To develop intellectual curiosity; to continually consult dictionaries and critical books and essays as aids in the understanding of poetry

3. To understand that a poem once it has been composed must stand on its own as an entity with an integrity of its own; that the reader must always guard against jumping to faulty conclusions about the meaning of a work based on extraneous information

4. To understand that the function of good poetry is to create rather than imitate

5. To make a judgment of a poem only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it

6. To understand the distinguishing characteristics of lyric, narrative, and dramatic poetry

7. To be acquainted with some of the major themes in poetry such as man's relation to nature, man as a social animal, man's relation to the supernatural, man's concern with human values, the meaning of life, love, and the phenomenon of death

8. To identify theme, mood, and point of view in poetry

9. To be able to see the significance of a work's title; to note whether the title suggests more than it says, and whether it is a comment on the work

10. To analyze a poet's style and show how it is significant to an understanding of his work

11. To identify imagery, symbolism, and irony in a literary work

12. To understand such figures of speech as: metaphor, simile, personification, paradox

13. To relate form and content, and to recognize how the two are often inseparable

14. To write an original interpretation of a poem

Composition:

1. To be able to write brief analysis of simple poems and support judgments by specific references to the work

2. To develop an understanding of simple poetic forms by writing original Haiku, sonnets, ballad stanzas, triolets, cinquains, etc.

3. To demonstrate an understanding of poetic terminology: for example, simile, metaphor, onomatopoeia, alliteration, assonance, and consonance, by locating and identifying these devices in poems

4. To demonstrate over-all achievement by studying an unfamiliar poem and answering specific questions about it

5. To write an original interpretation of a poem

Listening and Speaking:

1. To present effective interpretive readings of several kinds of poems

2. To function effectively in panel discussions of poetry

3. To participate in class discussions of poems

4. To understand the importance of sound in poetic expression

Texts:

Patterns Of Literature, Vol. 4
The Literature Of England, Vol. 2
The Literature Of England, Vol. 4
The English Tradition: Poetry
The American Experience: Poetry
The Literature Of America, Vol. 4
Reflections On A Gift Of Watermelon Pickle

Recommended Reading:

Sound And Sense	Perrine
The Educated imagination	Frye
The Poetry Of E. E. Cummings	Wegner
Modern Poetry And The Tradition	Brooks
Poems	Stevens
What Is Poetry?	Wheelock
The Year Around	Hazeltine
Robert Frost	Cox
Down Half The World	Coatsworth
Poems 1923 - 1954	Cummings
Complete Poems Of Robert Frost	Frost
Complete Poems	Sandburg
America Forever New	Brewton
Mid-Century American Poets	Ciardi
The Poetry Of The Negro	Hughes
You And Contemporary Poetry	Abbe
American Poetry Since 1945	Stepanchev
Poetry Handbook	Deutsch

Recommended Reading cont'd

Poetry And The Age	Jarrell
Poems And Essays	Ransom
The Form Of Poetry	Untermeyer
The Sonnet	Bender
Imagination's Other Place	Plotz
The Strangest Everything	Ciardi
Cumberland Gap And Other Poems	Cole
Poems Of Emily Dickinson	Crowell
Just Folks	Guest
The Dream Keeper	Hughes
Trees And Other Poems	Kilmer
Collected Poems	Robinson
Selected Poems	Shapiro
Emily Dickinson	Sewall
Poems To Solve	Swenson
Dear Men And Women	Wheelock
Spoon River Anthology	Masters
Poets Of The Twenties	Smith
Poems Of Stephen Crane	Crowell
Lays Of The New Land	Simon
Recent American Poetry	Cambon
William Carlos Williams	Brinnin
E. A. Robinson	Coxe
Wallace Stevens	Tindall
I Am The Darker Brother	Adoff
Golden Slippers - Negro Poetry	Bontemps

<u>Recordings</u>:

A Child's Christmas	Dylan Thomas
Sounds Of Literature	
Insights Into Literature	
Poems And Tales Of Edgar Allen Poe	Rathbone
The Nature Of Poetry	Baxter
Many Voices	
Anthology Of Negro Poetry	
Great Poems Of The English Language	
Understanding And Appreciation Of Poetry	
A Treasury Of Great Poetry	
As If Poems	Ciardi
The Poems Of Robert Frost	
Poems And Letters Of Emily Dickinson	
Ogden Nash Reads Ogden Nash	
E. E. Cummings Reads His Poetry	
Dylan Thomas - Reading His Complete Recorded Poetry	

Suggested Activities:

1. Teacher Lectures
2. Interpretive readings by teacher and students
3. Class discussions of poems
4. Panel presentations
5. In-class written responses to specific questions about poems
6. Group writing assignments
7. Group discussions of dittoes student essays
8. Use of recordings of poetry

033 - POETRY ANALYSIS

This course is designed for the student who is beginning a serious study of poetry. It should give him a sufficient grasp of the nature and variety of poetry, some reasonable means for reading it with appreciative understanding, and a few primary ideas of how to evaluate it. The course is structured in such a manner that students are gradually introduced to the elements of poetry with the emphasis on how and why.

OBJECTIVES:

Literature:

1. To recognize the universality and importance of poetry both as entertainment and as a means of communication

2. To understand the sensuous nature of the language of poetry

3. To understand the use of such figurative devices as paradox, overstatement, irony, metaphor, personification, metonymy, symbol and allegory

4. To recognize and understand the variety and importance of allusion in poetry

5. To distinguish between and see the relationship between prose meaning and total meaning of a poem

6. To be aware of the variety and importance of tone in poetry; that is, the poet's attitude toward his subject, his audience, and himself

7. To be able to identify and understand the musical devices used in poetry such as: alliteration, assonance, consonance, and rhyme

8. To recognize the variety and importance of rhythm and meter in poetry

9. To see the importance of the relationship between sound and meaning in poetry

10. To see the importance of external patterns in poetry

Composition:

1. To use recognized style books when in doubt about the conventions of capitalization and punctuation -- e.g., U.C.L.A. Style Sheet, The Practical Stylist, The Elements of Style

2. To be able to use correctly the sort of inductive development that goes from examples to generalization, and the sort of deductive development that goes from examples to generalization, and the sort of deductive development that goes from generalization to examples

3. To develop skill in rendering -- in showing rather than just telling; in using summary when it is more appropriate than scene; in frequently employing concrete details that appeal to the senses

4. To write a paraphrase of a poem

5. To state in a paragraph the central purpose of a poem

6. To state in a paragraph the general relationship between form and content in a poem

7. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and unnecessary details

8. To identify in a short essay the different kinds of imagery in a poem

9. To write an essay in which the student discusses the relationship among rhyme, meter, and meaning in a poem

10. To write a comprehensive, detailed analysis of a work which considers style, form, literal content and over-all meaning

11. To write a comparison/contrast of two or more poems

Listening and Speaking:

1. To present effective interpretive readings of several kinds of poems

2. To function effectively in panel discussions of poetry

3. To participate in class discussions of poems

4. To present oral explications of poems with the aid of the overhead projector

Texts:

SOUND AND SENSE	Perrine
PATTERNS IN LITERATURE, Vol. 4	
THE LITERATURE OF ENGLAND, Vol. 2	
THE LITERATURE OF ENGLAND, Vol. 4	
THE ENGLISH TRADITION: POETRY	
THE AMERICAN EXPERIENCE: POETRY	
THE LITERATURE OF AMERICA, Vol. 4	

Recommended Reading:

THE EDUCATED IMAGINATION	Frye
THE POETRY OF E. E. CUMMINGS	Wegner
MODERN POETRY AND THE TRADITION	Brooks
POEMS	Stevens
WHAT IS POETRY?	Wheelock
THE YEAR AROUND	Hazeltine
ROBERT FROST	Cox
DOWN HALF THE WORLD	Coatsworth
POEMS 1923 - 1954	Cummings
COMPLETE POEMS OF ROBERT FROST	Frost
COMPLETE POEMS	Sandburg

Recommended Reading cont'd

AMERICA FOREVER NEW	Brewton
MID_CENTURY AMERICAN POETS	Ciardi
THE POETRY OF THE NEGRO	Hughes
YOU AND CONTEMPORARY POETRY	Abbe
AMERICAN POETRY SINCE 1945	Stipanchev
POETRY HANDBOOK	Deutsch
POETRY AND THE AGE	Jarrell
POEMS AND ESSAYS	Ransom
THE FORM OF POETRY	Untermeyer
THE SONNET	Bender
IMAGINATION'S OTHER PLACE	Plotz
THE STRANGEST EVERYTHING	Ciardi
CUMBERLAND GAP AND OTHER POEMS	Cole
POEMS OF EMILY DICKINSON	Crowell
JUST FOLKS	Guest
THE DREAM KEEPER	Hughes
TREES AND OTHER POEMS	Kilmer
COLLECTED POEMS	Robinson
SELECTED POEMS	Shapiro
EMILY DICKINSON	Sewall
POEMS TO SOLVE	Swenson
DEAR MEN AND WOMEN	Wheelock
SPOON RIVER ANTHOLOGY	Masters
POETS OF THE TWENTIES	Smith
POEMS OF STEPHEN CRANE	Crowell
LAYS OF THE NEW LAND	Simon
RECENT AMERICAN POETRY	Cambon
WILLIAM CARLOS WILLIAMS	Brinnin
E. A. ROBINSON	Coxe
WALLACE STEVENS	Tindall
I AM THE DARKER BROTHER	Adoff
GOLDEN SLIPPERS - NEGRO POETRY	Bontemps

<u>Recordings</u>:

A CHILD'S CHRISTMAS	Dylan Thomas
SOUNDS OF LITERATURE	
INSIGHTS INTO LITERATURE	
POEMS AND TALES OF EDGAR ALLEN POE	Rathbone
THE NATURE OF POETRY	Baxter
MANY VOICES	
ANTHOLOGY OF NEGRO POETRY	
GREAT POEMS OF THE ENGLISH LANGUAGE	
UNDERSTANDING AND APPRECIATION OF POETRY	
A TREASURY OF GREAT POETRY	
AS IF POEMS	Ciardi
THE POEMS OF ROBERT FROST	
POEMS AND LETTERS OF EMILY DICKINSON	
OGDEN NASH READS OGDEN NASH	
E. E. CUMMINGS READS HIS POETRY	
DYLAN THOMAS - READING HIS COMPLETE RECORDED POETRY	

Suggested Activities:

1. Teacher lectures
2. Interpretive readings by teacher and students
3. Class discussions of poems
4. Panel presentations
5. In-class written responses to specific questions about poems
6. Group writing assignments
7. Group discussions of dittoed student essays
8. Use of recordings of poetry
9. Individual research projects

034 - GOTHIC AND SCIENCE FICTION

Course description:

This course is a survey of some of the most highly imaginative literature ever produced. Work will involve critical examination of classic and contemporary Gothic fiction - tales of the weird, fantastic, and supernatural - and of selected science fiction by noted authors. Increased understanding of the literary techniques employed in the surveyed literature and heightened perception of the merits of this exceptional form of fiction are two important overall objectives of this course.

OBJECTIVES:

Literature:

1. To expand the imagination through the reading of literature.
2. To acquire increasingly more sophisticated tastes in reading.
3. To develop an inquiring and skeptical spirit, reserving judgment until the facts are known.
4. To be aware of ethical values in literature and to be able to discuss them with others.
5. To respect an author's right to express opinions different from one's own.
6. To seek insights into human experience and human relationships.
7. To become acquainted with some major themes and conflicts of literature: man's search for happiness, man's struggle with his environment, crime and punishment, man's inhumanity to man, man versus the supernatural, man's confrontation of the unknown.
8. To identify the essential elements of fiction: character, plot, setting, theme.
9. To relate literary form to literary content and to recognize how the two are often inseparable.
10. To make a judgment of a literary work after a careful reading and interpretation.
11. To investigate the popular appeal of exotic, fantastic, and macabre fiction
12. To discover some techniques used in Gothic fiction to arouse emotion.
13. To consider the speculative value of serious science fiction.
14. To trace the historical development of Gothic and science fiction.
15. To examine examples of both Gothic and science fiction for basic characteristics without attempting to define or delimit either.

Composition:

1. To follow directions; to interpret accurately what is asked for in writing assignments.
2. To develop skill in using a variety of sentence patterns.
3. To write logically, having ideas flow naturally from one to another.
4. To develop precision in the written language.
5. To strive continually to improve one's writing ability.

Language:

1. To achieve flexibility in the use of language; to relate usage to purpose and audience.
2. To increase one's vocabulary through a study of meaning in context as well as through formal vocabulary study.
3. To achieve precision in word choice.
4. To be aware of the variety of sentence patterns in English.
5. To be aware of the basic structures of the English sentence.
6. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification.
7. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

Listening and Speaking:

1. To be able to present an effective and well-organized oral report.
2. To listen attentively.
3. To function effectively in group discussions and panel presentations.

Texts:

SEVEN MASTERPIECES OF GOTHIC TALES	Spector, (Editor)
FIFTY SHORT SCIENCE FICTION TALES	Asimov and Conklin (Eds.)

Recommended readings:

Gothic Fiction

COLLECTED WORKS OF AMBROSE BIERCE	Bierce
JANE EYRE AND WUTHERING HEIGHTS	Bronte
FAMOUS MONSTER TALES	Davenport
HOUND OF THE BASKERVILLES	Doyle
HOUSE OF THE SEVEN GABLES	Hawthorne
SELECTED STORIES OF EDGAR ALLAN POE	Poe
HUNCHBACK OF NOTRE DAME	Hugo
DRACULA	Stoker
PICTURE OF DORIAN GRAY	Wilde
GREAT TALES OF TERROR AND SUPERNATURAL	Wise (ed.)

Science Fiction:

ASIMOV'S MYSTERIES	Asimov (ed.)
TOMORROW'S CHILDREN	Asimov (ed.)
PLANET OF THE APES	Boulle
THE ILLUSTRATED MAN	Bradbury
THE MARTIAN CHRONICLES	Bradbury
VARIOUS TITLES BY ROBERT A.HEINLEIN	(see card catalog)
MODERN MASTERPIESES OF SCIENCE FICTION	Moskowitz (ed)
FROM THE EARTH TO THE MOON	Verne
JOURNEY TO THE CENTER OF THE EARTH	Verne
20,000 LEAGUES UNDER THE SEA	Verne
SEVEN SCIENCE FICTION NOVELS BY H. G. WELLS	Wells
28 SCIENCE FICTION STORIES	Wells
THE INVISIBLE MAN AND WAR OF THE WORLDS	Wells
THE TIME MACHINE	Wells

Suggested activities:

Teacher presentations
Group discussion
Oral reprots on supplementary readings
Films

035 - UTOPIAN LITERATURE

In the course in Utopian literature students will examine the literature of the past that has attempted to find ways for man to exist in a perfect society. Although the course is designed to be an objective, detached study of Utopian philosophies, students are not discouraged from seeking criteria upon which they may evaluate ideas.

OBJECTIVES

Literature

1. To understand the origin of the term "Utopia" and what it has meant to various philosophers and social theorists.

2. To see historical developments in Utopian literature.

3. To see the controversy in Utopian theories as revealed by both positive and negative attitudes.

4. To survey the shortcomings and difficulties of Utopias.

5. To study the actual attempts to gather people together in Utopian societies.

6. To make a thorough critical study of at least two pieces of Utopian literature.

Composition

1. To understand a writer's purpose -- to inform, to entertain, to persuade, to inspire, to incite.

2. To achieve proficiency in selective recall; to be able to remember soon after reading the facts or ideas presented by the writer that are most important.

3. To read not only for literal meaning but also for the mood and intent, the nuances, the mocking word, the subtle allusion.

4. To develop a critical spirit; that is, to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language.

5. To perceive main ideas, supporting details, sequences of events, and causal relationships; to draw appropriate conclusions; to make inferences; to predict outcomes.

6. To be able to write precis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

7. To be able to use correctly the sort of inductive development that goes from examples to generalization and the sort of deductive development that goes from generalization to examples.

8. To write honestly; to make the ideas one wishes to convey more important than skill in the use of words; to avoid attempting to impress others with unnecessary wordiness.

9. To cultivate self-criticism; to objectively evaluate one's own writing.

Language

1. To learn the terms necessary to carry on an intelligent conversation about political and social philosophies.

2. To increase the student's general vocabulary.

3. To achieve flexibility in the use of language; to relate usage to purpose and audience.

4. To achieve precision in word choice.

5. To be aware of the connotative and denotative aspects of language and the resultant effects in relation to writing.

6. To be aware of the variety of sentence patterns in English.

Listening and Speaking

1. The student will be able to present effective and well organized oral reports.

2. Students will be able to participate in group discussions and panel presentations.

3. Students will develop effective listening and notetaking skills.

4. The student will be able to recognize and achieve freedom from speech crutches such as "uh," "and uh", "so", "well uh."

5. Students will be able to recognize loaded language and fallacies in logic such as hasty generalization, poor analogy, use of irrelevant, facts, wishful thinking, and improved assertions.

Texts:

UTOPIA	More
PLATO'S REPUBLIC	Plato

Fiction

GULLIVER'S TRAVELS	Swift
LOST HORIZON	Hilton
BABBIT	Lewis
MAIN STREET	Lewis
PITCAIRN'S ISLAND	Nordhoff
LORD OF THE FLIES	Golding
THE OCTOPUS	Norris
GRAPES OF WRATH	Steinbeck
LOOKING BACKWARE	Bellamy
BRAVE NEW WORLD	Huxley
1984	Orwell
WALDEN TWO	Skinner
LEVIATHON	Hobbes
EYREWHOM	Butler
THE JUNGLE	Sinclair
MARTIN EDEN	London
CANDIDE	Voltaire
DON QUIXOTE	Cervantes
BRAVE NEW WORLD REVISITED	Huxley
ANIMAL FARM	Orwell
BLITHEDALE ROMANCE	Hawthorne

Non-Fiction

PROPER STUDY OF MANKIND	Chase
AUTOMATION - ITS IMPACT ON BUSINESS AND PEOPLE	Buckingham
SLUMS AND SUBURBS	Conant
THE SAME SOCIETY	Fromm
THE CONSCIENCE OF A CONSERVATIVE	Goldwater
THE FEDERALIST PAPERS	Hamilton
TRUE BELIEVER	Hofer
MAINSPRINGS OF CIVILIZATION	Huntington
WALDEN	Thoreau
CIVIL DISOBEDIENCE	Thoreau
CITIZEN TOM PAINE	Fast
BILL OF RIGHTS: ORIGIN AND MEANING	Brant
PATTERNS OF CULTURE	Benedict
THE PRINCE	Machiavelli
AMERICAN GOVERNMENT IN TODAY'S WORLD	Reinew
NATIONAL GOVERNMENT AND INTERNATIONAL RELATIONS	Magruder
LIVING IN OUR DEMOCRACY	Devereaux
TWO WAYS OF LIFE	Ebenstein
DAS KAPITAL	Marx
COMMUNIST MANIFESTO	Marx
NEW ATLANTIS	Bacon
UTOPIA	More
SOCIAL CONTRACT	Rousseau
THE AFFLUENT SOCIETY	Galbraith
AMERICAN SOCIETY	Williams
AMERICA AS A CIVILIZATION	Lerner
SHAME OF THE CITIES	Steffans
NOT BY BREAD ALONE	Dudintsev
MEIN KAMPF	Hitler
THE PROPHET	Gibran
PLATO'S REPUBLIC	Plato

GREAT BOOKS OF THE WESTERN WORLD — Robert Maynard Hutchins, ed.

(The Great Books Series contains a wealth of material on Utopian government. A convenient index to all pertinent material can be found in the following two volumes; Consult the headings listed below.)

Vol. 2 "The Great Ideas: A Syntopicon"

Chapter 31 - Government

References p. 654 - (2e) "Ideal form of government: the distinction between practicable and utopian ideals."

Vol. 3 "The Great Ideas: A Syntopicon"

Chapter 90 - State

References p. 851 - (6) "The idea or best state"

p. 865 - (6a) "The political institutions of the ideal state"

p. 865-866 (6b) "The social and economic arrangements of the ideal state"

036 - CONTEMPORARY LITERATURE

This course provides an introduction to contemporary developments in literary genre. Contemporary in this context refers to literature from the period of the 1930's to the present. Students read novels, poems, short stories and plays which are in some way representative of the themes and styles characteristic of contemporary literature. Though some of the selections used in the course are European, the emphasis is on American literature.

OBJECTIVES:

Literature:

1. To see the influence on contemporary literature of such social developments as the great depression of the 30's, World War II, the development of nuclear warfare, the Cold War, and the economic boom and social unrest of the 50's and 60's.

2. To understand the influence of the knowledge of human psychology on the form and content of modern literature.

3. To see the influence of certain court rulings on freedom of expression in modern literature.

4. To be aware of modern experiments in literary technique, particularly in the areas of drama and poetry.

5. To see that despite differences, modern writers are still part of a continuing tradition in literature

Composition:

1. To understand a writer's purpose -- to inform, to entertain, to persuade, to inspire, to incite

2. To identify in a work not only literal meaning, but also intent, nuance, allusion, and implication.

3. To follow wrtiten directions; to interpret accurately what is asked for in applications, examinations, and writing assignments

4. To develop a critical spirti; that is, to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, and between emotional and non-emotional language.

5. To develop skill in using a variety of sentence patterns -- such kinds of sentences, for example, as the declarative; the interrogative; the negative; the periodic and the loose.

6. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

7. To be able to use correctly the sort of inductive development that goes from examples to generalization and the sort of deductive development that goes from generalization to examples.

8. To be able to write logically and have one idea follow naturally from another

9. To study models; to identify and study the characteristics of clear, effective, straightforward writing and to imitate them as learning-exercises.

10. To be aware of the way skilled writers use punctuation.

11. To enlarge and enrich one's vocabulary through extensive and intensive reading.

12. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker.

13. To write honestly; to make the ideas one wishes to convey more important than skill in the use of words; to avoid attempting to impress others with unnecessary wordiness.

14. To strive continually to improve one's writing

Language:

1. To be aware of the variety of language levels; formal, informal, colloquial, illiterate.

2. To increase one's vocabulary through a study of meaning in context as well as formal vocabulary study.

3. To achieve precision in word choice.

4. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

5. To be aware of the variety of sentence patterns in English

6. To be aware of the basic structures of the English sentence

7. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification.

Listening and Speaking:

1. To present an effective and well organized oral report.

2. To function effectively in group discussions and panel presentations.

3. To listen attentively

4. To detect the use of loaded language and fallacies in logic.

TEXTS:

THE AMERICAN EXPERIENCE: FICTION
: DRAMA
: POETRY
THE LITERATURE OF ENGLAND, Vol. 4

Novels:

Recommended Reading:

GO TELL IT ON THE MOUNTAIN	Baldwin
THE ADVENTURES OF AUGIE MARCH	Bellow
HENDERSON THE RAIN KING	Bellow
WHEN THE LEGENDS DIE	Borland
DANDELION WINE	Bradbury
MARTIAN CHRONICLES	Bradbury
FAIL SAFE	Burdick
THE STRANGER	Camus
THE FALL	Camus
OTHER VOICES - OTHER ROOMS	Capote
IN COLD BLOOD	Capote
THE INVISIBLE MAN	Ellison
THE SOUND AND THE FURY	Faulkner
INTRUDER IN THE DUST	Faulkner
CATCH 22	Heller
A FAREWELL TO ARMS	Hemingway
FOR WHOM THE BELL TOLLS	Hemingway
THE CHILD BUYER	Hersey
UP THE DOWN STAIRCASE	Kaufman
FLOWERS FOR ALGERNON	Keyes
SEVEN DAYS IN MAY	Knebel
A SEPARATE PEACE	Knowles
TO KILL A MOCKING BIRD	Lee
THE FIXER	Malamud
THE NATURAL	Malamud
MEMBER OF THE WEDDING	McCullers
BRIDGES AT TOKO-RI	Michener
THE SOURCE	Michener
ANIMAL FARM	Orwell
1984	Orwell
CRY THE BELOVED COUNTRY	Paton
THE CHOSEN	Potok
FOUNTAIN HEAD	Rand
ANTHEM	Rand
CATCHER IN THE RYE	Salinger
FRANNY AND ZOOEY	Salinger
LONELINESS OF THE LONG-DISTANCE RUNNER	Sillitoe
WALDEN TWO	Skinner
GRAPES OF WRATH	Steinbeck
OF MICE AND MEN	Steinbeck
EXODUS	Uris
ALL THE KINGS MEN	Warren
THE LOVED ONE	Waugh
THE MAN IN THE GRAY FLANNEL SUIT	Wilson
THE CAINE MUTINY	Wouk

Short Stories By:

Asimov, Bellow, Bradbury, Conklin, Faulkner, Hemingway, Malamud, K. A. Porter, Powers, Roth, Steinbeck, Updyke, Welty, Salinger

Non Fiction:

NOBODY KNOWS MY NAME	Baldwin
TO SIR WITH LOVE	Braithwaite
THE NIGHT THEY BURNED THE MOUNTAIN	Dooley
THE MIRACLE WORKER	Gibson
BLACK LIKE ME	Griffin
NIGGER	Gregory
DEATH BE NOT PROUD	Gunther
KON-TIKI	Heyerdahl
THE ORDEAL OF CHANGE	Hoffer
BRAVE MEN	Pyle
TRAVELS WITH CHARLEY	Steinbeck
THE SECOND TREE FROM THE CORNER	E. B. White
ONE MAN'S MEAT	E. B. White
UNCLE TOM'S CHILDREN	Wylie

Films:

DEATH OF A SALESMAN
LILIES OF THE FIELD
MEMBER OF THE WEDDING
A RAISIN IN THE SUN

Recordings:

Ernest Hemingway Reading	
Poems of My Country	
The Sound of Literature	
The Nature of Poetry	
Anthology of Negro Poetry	
As If Poems	Ciardi
Ogden Nash Reads Ogden Nash	
E. E. Cummings Reads His Poetry	
Death of a Salesman	
The Glass Menagerie	
Anthology of 20th Century English Poetry	
Dylan Thomas Reading	
The Glory of Negro History	L. Hughes

Suggested Activities:

1. Teacher lectures
2. Class discussions of literary works
3. Panel discussions of literary works
4. Individual oral reports on literary works
5. Group writing assignments
6. Individualized writing assignments based on subjects of student's choice
7. Group evaluation of dittoed student themes
8. Group discussion of common composition errors
9. Group reading of plays in classroom
10. Dramatization of scenes by small groups
11. Films related to literary works
12. Recordings of poetry and drama
13. Individual research projects

037 - RELIGIOUS LITERATURE

This course introduces students to the literature of the world's great religions. The approach is both historical and comparative. Students learn about the origins of great religions and what their followers believe. No attempt is made to show any one religion and what their followers believe. No attempt is made to show any one religion in a more favorable light than another.

OBJECTIVES:

Literature:

1. To understand the character and attitudes of the individuals responsible for the founding of the various religions.

2. To understand the early development of religions by apostles, proselytes, tec.

3. To understand the major periods in the history of particular religions -- i.e., The Crusades, The Reformation, etc.

4. To understand the basic philosophy, doctrine, and dogma of the various religions.

5. To be familiar with the literary forms of religious writings

Composition:

1. To understand a writer's purpose -- to inform, to entertain, to persuade, to inspire, to incite.

2. To read not only for literal meaning but also for mood, nuance, implication, and allusion.

3. To follow written directions; to interpret accurately what is asked for in applications, examinations, and writing assignments

4. To develop a critical spirit; that is, to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language.

5. To develop skill in using a variety of sentence patterns - such kinks of sentences, for example, as the declarative; the interrogative; the negative; the periodic and the loose.

6. To be able to write précis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

7. To know the forms and techniques of expository writing; to realize that "telling how" or "explaining" is only one kind of exposition; the other kinds develop an idea or defend an opinion or interpret a literary work.

8. To study models; to identify and study the characteristics of clear, effective, straightforward writing and to imitate them as learning-exercises.

9. To be aware of the way skilled writers use punctuation

10. To be proficient if following established practices of agreement in tenses, in subject-verb, person, number, voice; in avoiding misplaced modifiers, shifts in person, double negatives, and unintelligible fragments.

11. To enlarge and enrich one's vocabulary through extensive and intensive reading.

12. To realize that good English usage is that form of speech which is appropriate to the purpose of the speaker.

13. To strive continually to improve one's writing ability.

Language:

1. To see the function of poetic diction ir religious writings.

2. To see the prevalence of fable and parable in religious writings.

3. To see the importance of analogy, metaphor, and symbol in religious writings.

4. To be aware of the connotative and denotative aspects of language

5. To be aware of the basic structures of the English sentence

6. To be aware of common sentence errors such as the run-on, the fragment, faulty parallelism, and faulty modification.

Listening and Speaking:

1. To be able to present an effective and well organized oral report.

2. To function effectively in group discussions and panel presentations.

3. To listen attentively.

4. To detect the use of loaded language and fallacies in logic.

5. To understand and follow parliamentary procedure.

TEXTS:

HOW THE GREAT RELIGIONS BEGAN	Gaer
WHAT THE GREAT RELIGIONS BELIEVE	Gaer

Recommended Reading:

MAN MADE MORALS	Marnell
THE MAGNIFICENT DEFEAT	Buechner
WHAT RELIGION IS AND DOES	Houf
FIRE UPON THE EARTH	Langford
THE STORY OF THE DEAD SEA SCROLLS	Rappaport
FOUNDED ON A ROCK	Wohl
TRUTH IS ONE	Forman
THE DEAD SEA SCRIPTURES	Gaster
THE BIBLE AND THE HISTORICAL DESIGN	Dominick
THE GREATEST BOOK EVER WRITTEN	Oursler
WALKS OF JESUS	Lewis
JESUS OF NAZARETH	Fosdick
JESUS OF NAZARETH	Klausner
IN THE STEPS OF JESUS	Morton
WAY TO HAPPINESS	Sheen
A DAY AT A TIME	Keller
THE MAN AND THE BOOK NOBODY KNOWS	Barton
THE SILENT LIFE	Morton
WORLD FAITHS	Baker
THE MEANING OF THE GLORIOUS KORAN	Pickthall
THE SONG OF GOD: BHAGAVAD-GITA	Prabhavananda
THE WAY OF LIFE: TAO TE CHING	Lao Tzu
THE SAYINGS OF CONFUCIUS	Ware
THE TEACHINGS OF THE COMPASSIONATE BUDDHA	Burtt
THE UPANISHADS: BREATH OF THE ETERNAL	Prabhavananda
THE LIVING TALMUD	Goldin

Suggested Activities:

1. Teacher lectures
2. Guest lecturers from other disciplines and from community resources
3. Group discussions
4. Panel presentations
5. Individual oral reports
6. Group writing assignments
7. Essay-type examinations
8. Individualized writing assignments
9. Group evaluation of dittoed compositions
10. Field trips

040 - SHAKESPEARE

This course introduces students to the variety of the work of William Shakespeare. They read representative sonnets, and at least one of the comedies, tragedies, and historical plays. In addition, students are introduced to some of the conventions of Elizabethan theatre, characteristics of life in Elizabethan England, and a play by at least one of Shakespeare's contemporaries.

OBJECTIVES:

Literature:

1. To see the importance of Shakespeare's work in the over-all history of literature
2. To understand the influence of the physical limitations of the Elizabethan theatre on Shakespeare's plays.
3. To understand the classical definition of tragedy and its relationship to Shakespeare's tragic plays
4. To be aware of Shakespeare's reliance on history for the plots of his plays
5. To understand the reasons for, and the function of poetry in drama
6. To understand the basic structures of Shakespeare's tragedies and comedies
7. To identify exposition, rising action, dramatic climax, denouement, and conclusion in a play
8. To understand the interplay of plot, setting, character, and theme in a play
9. To identify theme and mood in a play
10. To identify the four essential elements in drama: setting, plot, character and theme
11. To identify imagery, symbolism, and irony in Shakespeare's plays
12. To be aware of the ethical values in Shakespeare's work

Composition:

1. To formulate a general thesis about the use of imagery in a play
2. To write an analysis of the methods used in a play to arouse sympathy or antagonism for a character
3. To write a character analysis of the main character in a play
4. To paraphrase important speeches from the plays
5. To identify and explain in an essay the various kinds of irony found in drama, i.e., verbal irony, irony of situation, and irony of fate

Composition cont'd

6. To write a character sketch of a minor character in a play

7. To write an essay in which the student evaluates the function of comedy in one of Shakespeare's tragedies

8. To write a unified essay in which the student analyzes the development of theme and purpose in a play

Language:

1. To gain familiarity with the structure of Elizabethan language sufficient to an independent reading of Shakespeare's work

2. To see the importance of Elizabethan English in the development of the English language

3. To increase one's understanding of the vocabulary of Elizabethan English

4. To understand the importance of sound in the language of Shakespeare's plays and poems

Listening and Speaking:

1. To present an effective and well organized oral report

2. To function effectively in group and panel discussions

3. To present orally an analysis of a character, scene, plot from a play

4. To participate in group dramatizations

TEXTS:

MAJOR BRITISH WRITERS
THE ENGLISH TRADITION: DRAMA
DESIGNS IN DRAMA
THE LITERATURE OF ENGLAND
CURRENTS IN DRAMA

Recommended Readings:

ELIZABETHAN DRAMA	Kaufmann
AN INTRODUCTION TO SHAKESPEARE	Chute
SHAKESPEARE OF LONDON	Chute
STORIES FROM SHAKESPEARE	Chute
THE WORLDS OF SHAKESPEARE	Chute
UNDERSTANDING SHAKESPEARE: MACBETH	Frieman
SHAKESPEARE: THE TRAGEDIES	Harbage
SHAKESPEARE'S ENGLAND	Horizon Book
THE COMEDIES OF SHAKESPEARE	Shakespeare
THE HISTORIES OF SHAKESPEARE	Shakespeare
SHAKESPEARE AND HIS WORLD	Brown

Recommended Readings cont'd

WILL SHAKESPEARE AND HIS AMERICA	Webb
ESSAYS ON ELIZABETHAN DRAMA	Eliot
PELICAN GUIDE TO ENGLISH LIT	Ford
INTRODUCING SHAKESPEARE	Harrison
SHAKESPEARE	Paris

Films:

HAMLET
MAC BETH
ENCYCLOPEDIA BRITANNICA FILM SERIES ON
HAMLET AND MACBETH

Recordings:

MEASURE FOR MEASURE
JULIUS CAESAR
THE TEMPEST
HAMLET
A MIDSUMMER NIGHT"S DREAM
AGES OF MAN
SIXTEEN SONNETS OF WILLIAM SHAKESPEARE
MAC BETH
ANTONY AND CLEOPATRA
IMMORTAL SCENES AND SONNETS

Suggested Activities:

1. Teacher lectures
2. In-class readings of plays
3. Individual dramatizations of scenes and speeches
4. Oral reports on specific plays
5. Group writing assignments
6. Individualized writing assignments on subjects of student's choice
7. Use of films of Shakespeare's plays
8. Use of recordings of plays
9. Individual research projects

041 - AMERICAN LITERATURE

This course introduces students to the chronological and thematic development of literature in the United States, and allows them to concentrate some effort on an in-depth study of a few principal writers. Also, the course affords the opportunity to increase the students' literary skills, writing abilities and language power.

OBJECTIVES:

Literature

1. To appreciate the aesthetic values of our country's literature.

2. To gain insight into the changes that have taken place in the form and content of American literature and to understand the reasons for those changes.

3. To expand the imagination through the reading of literature.

4. To acquire increasingly more sophisticated tastes in reading.

5. To read and understand the characteristics of the literary genre: short stories, novels, plays, poetry, and non-fiction.

6. To develop objectivity when dealing with literature that expresses a view contrary to one's own.

7. To acquire increasing acquaintance with good books and reputable authors; to continually read a wide range of books and periodicals (fiction and non-fiction), (classic and modern), and on a variety of subjects.

8. To make a judgment of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it.

9. To be acquainted with some of the major themes in literature; among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, and others.

10. To identify the theme, mood, and point of view in literary works.

11. To name the central conflict.

12. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme.

13. To relate form and content, and to recognize how the two are often inseparable.

Composition:

1. To learn what constitutes significant detail for précis.

2. To write the following types of themes: (re: Writing Themes about Literature, Roberts)

    a. General Critique of a Literary Work
    b. Theme on a Close Reading of a Passage
    c. The Theme of Character Analysis
    d. Theme on Imagery in a Literary Work
    e. Theme about Point of View in a Literary Work
    f. The Theme on a Specific Problem in a Literary Work
    g. Theme on the Ideas in a Literary Work
    h. The Theme Analyzing Tone
    i. The Theme Analyzing style

3. To recognize unity or lack of unity in their own work as well as others.

4. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or thesaurus effectively in finding synonyms and antonyms.

5. To cultivate self-criticism; to objectively evaluate one's own writing.

Language

1. To achieve flexibility in the use of language; to relate usage to purpose and audience

2. To achieve precision in word choice.

3. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

4. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

Listening and Speaking

1. To be able to present an effective and well organized oral report

2. To function effectively in group discussions

3. To detect the use of loaded language and fallacies in logic

Texts

Adventures in American Literature
The Literature of America - Volume 1, 2, 3, 4
The American Experience - Drama
The American Experience - Non-Fiction
The American Experience - Fiction

BOOKS

Democracy	Adams
Little Women	Alcott
Ragged Dick and Mark The Match Boy	Alger
The Deerslayer	Cooper
The Last of the Mohicans	Cooper
The Pathfinder	Cooper
The Pioneers	Cooper
The Spy	Cooper
The Red Badge of Courage	Crane
Two Years Before The Mast	Dana
Blithedale Romance	Hawthorne
House of the Seven Gables	Hawthorne
The Celestial Railroad	Hawthorne
The Marble Faun	Hawthorne
The Scarlet Letter	Hawthorne
The Rise of Silas Lapham	Howells
The Legend of Sleepy Hollow	Irving
The Sketch Book	Irving
Tales of Alhambra	Irving
The Ambassadors	James
The American	James
Portrait of a Lady	James
The Call of the Wild	London
The Sea Wolf	London
White Fang	London
Moby Dick	Millville
Billy Budd	Millville
The Oregon Trail	Parkman
Uncle Tom's Cabin	Stowe
Week on Concord and Merrimack	Thoreau
Waldon and Other Writings	Thoreau
Adventures of Huckleberry Finn	Twain
Life On The Mississippi	Twain
Roughing It	Twain
The Virginian	Wister
National Velvet	Bagnold
A Death In The Family	Agee
A Lantern In Her Hand	Aldrich
Lillies of the Field	Barrett
When the Legends Die	Borland
Early Autumn	Bromfield
Fail Safe	Burdick
The Good Earth	Buck
The Ox-Bow Incident	Clark
P. T. 109	Donovan
Magnificent Obsession	Douglas
An American Tragedy	Dreiser
Advise and Consent	Drury
Drums Along the Mohawk	Edmonds
Invisible Man	Ellison
Citizen Tom Paine	Fast
As I Lay Dying	Faulkner
The Unvanqished	Faulkner
Sanctuary	Faulkner
The Mansion	Faulkner
The Sound and the Fury	Faulkner

Books cont'd

American Beauty	Ferber
Cimarron	Ferber
So Big	Ferber
The Great Gatsby	Fitzgerald
Johnny Tremain	Forbes
Alas Babylon	Frank
Mrs. Mike	Freedman
Farewell to Arms	Hemingway
Old Man and The Sea	Hemingway
For Whom The Bell Tolls	Hemingway
Torrents of Spring	Hemingway
No Time For Sergeants	Hyman
Flowers For Algernon	Keys
Seven Days In May	Knebel
A Separate Peace	Knowles
The Ugly American	Lederer
Inherit The Wind	Lawrence
To Kill A Mockingbird	Lee
Arrowsmith	Lewis
Babbitt	Lewis
Elmer Gantry	Lewis
Main Street	Lewis
Life At Happy Knoll	Marquand
The Late George Apley	Marquand
Hawaii	Michener
Gone With The Wind	Mitchell
Octopus	Norris
Anthem	Rand
The Yearling	Rawlings
Light In The Forest	Richter
The Sea of Grass	Richter
Northwest Passage	Roberts
Rabble In Arms	Roberts
Giants In The Earth	Rolvaag
Catcher In The Rye	Salinger
Brave Men	Pyle
The Jungle	Sinclair
Walden Two	Skinner
Joy In The Morning	Smith
The Human Comedy	Soroyan
The Grapes of Wrath	Steinbeck
The Red Pony	Steinbeck
The Pearl	Steinbeck
Travels With Charley	Steinbeck
Of Mice and Men	Steinbeck
The Thread That Runs So True	Stuart
The Friendly Persuasion	West
Ethan Frome	Wharton
Look Homeward, Angel	Wolfe
You Can't Go Home Again	Wolfe
The Caine Mutiny	Wouk

Recordings:

Sound of Literature
Insights into Literature
Poems and Tales of Edgar Allen Poe
Sandburg and Others
Anthology of Negro Poetry for Young People
Great Tales and Poems of E. A. Poe
Walden
Anthology of American Poetry to 1900
As If Poems - Ciardi
The Poems of Robert Frost
Poems and Letters of Emily Dickinson
E. E. Cummings Reads His Poetry
Works of Ogden Nash
Poems of Carl Sandburg
Leaves of Grass
The Glass Menagerie
Mark Twain Tonight

042 - BRITISH LITERATURE

The course in British Literature should be two-fold in scope; it should give the students a general picture of the chronological and thematic changes in British Literature from Anglo-Saxon to (and perhaps including) contemporary British writers; in addition, the course should introduce students to the process of close inspection of a few works by significant authors. In the process of studying the literature contained in the course, the students will be introduced to new literary concepts and interpretive procedures.

OBJECTIVES:

Literature:

1. To appreciate the aesthetic values of the literature of the British Empire.

2. To be familiar with main periods, movements, and trends in British literary history.

3. To expand the imagination through the reading of literature.

4. To acquire increasingly more sophisticated tastes in reading.

5. To read and understand the characteristics of the literary genre: short stories, novels, plays, poetry, and non-fiction.

6. To develop objectivity when dealing with literature that expresses a view contrary to one's own.

7. To acquire increasing acquaintance with good books and reputable authors; to continually read a wide range of books and periodicals (fiction and non-fiction), (classic and modern), and on a variety of subjects.

8. To make a judgment of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it.

9. To be acquainted with some of the major themes in literature; among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, and others.

10. To identify the theme, mood, and point of view in literary works.

11. To name the central conflict.

12. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme.

13. To relate form and content, and to recognize how the two are often inseparable.

Composition

1. To learn what constitutes significant detail for précis.

2. To write the following types of themes: (re: Writing Themes About Literature, Roberts)
    a. General Critique of a Literary Work
    b. Theme of a Close Reading of a Passage
    c. The Theme of Character Analysis
    d. Theme on Imagery in a Literary Work
    e. Theme about Point of View in a Literary Work
    f. The Theme on a Specific Problem in a Literary Work
    g. Theme on the Ideas in a Literary Work
    h. The Theme Analyzing Tone
    i. The Theme Analyzing style

3. To recognize unity or lack of unity in their own work as well as others.

4. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or theraurus effectively in finding synonyms and antonyms.

5. To cultivate self-criticism; to objectively evaluate one's own writing

Language

1. To achieve flexibility in the use of language; to relate usage to purpose and audience

2. To achieve precision in word choice

3. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

4. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

Listening and Speaking

1. To be able to present an effective and well organized oral report

2. To function effectively in group discussions

3. To detect the use of loaded language and fallacies in logic

Texts

Adventures In English Literature
Poets and Critics 1485 - 1789
The English Tradition: Drama
The English Tradition: Fiction
The Literature of England - Volume 1, 2, 3, 4
The English Tradition: Non-Fiction

Materials

Novels

EMMA	Austin
PRIDE AND PREJUDICE	Austin
JANE EYRE	Bronte
WAY OF ALL FLESH	Butler
ALICE IN WONDERLAND	Carroll
LORD JIM	Conrad
HEART OF DARKNESS	Conrad
ROBINSON CRUSOE	DeFoe
GREAT EXPECTATIONS	Dickens
A TALE OF TWO CITIES	Dickens
OLIVER TWIST	Dickens
SILAS MARNER	Eliot
THE VICAR OF WAKEFIELD	Goldsmith
THE RETURN OF THE NATIVE	Hardy
CAPTAIN COURAGEOUS	Kipling
IVANHOE	Scott
TREASURE ISLAND	Stevenson
GULLIVER'S TRAVEL	Swift
VANITY FAIR	Thackeray
TRISTRAM SHANDY	Sterne
LORD OF THE FLIES	Golding
GOODBYE MR. CHIPS	Hilton
LOST HORIZON	Hilton
BRAVE NEW WORLD	Huxley
PORTRAIT OF THE ARTIST	Joyce
OF HUMAN BONDAGE	Maughan
ANIMAL FARM	Orwell
1984	Orwell
LONLINESS OF THE LONG DISTANCE RUNNER	Sillitoe
THE DAY OF THE TRIFFILS	Wyndham

043 - WORLD LITERATURE

World Literature is an international survey of representative samples of the various literary genre as they reflect the literary tempers: Classic, Romantic, and Realistic. The course organization is up to the individual teacher, but the teacher should be careful that the course is international in scope while avoiding the impulse to cover large masses of material. Some authors should be examined in detail, probably as independent projects.

OBJECTIVES

Literature

1. To appreciate the aesthetic varieties of literary works produced by both the Occidental and Oriental minds.

2. To grasp concepts of cultural differences of various peoples and the affects of cultural bases upon literary production.

3. To see the Classical, Romantic, and Realistic responses to problem situations as products of particular mind-sets.

4. To see that basic human nature and the basic problems of human beings are the same regardless of ethnic or racial backgrounds.

5. To read and understand the characteristics of the literary genre: short stories, novels, plays, poetry, and non-fiction.

6. To develop objectivity when dealing with literarure that expresses a view contrary to one's own.

7. To acquire increasing acquaintance with good books and reputable authors; to continually read a wide range of books and periodicals (fiction and non-fiction), (classic and modern), and on a variety of subjects.

8. To make a judgment of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it.

9. To be acquainted with some of the major themes in literature; among them the search for identity, love for another person, love of country, heroism, personal integrity, the individual and society, crime and punishment, war and peace, and others.

10. To identify the theme, mood, and point of view in literary works.

11. To name the central conflict.

12. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme.

13. To relate form and content, and to recognize how the two are often inseparable.

Composition

1. To learn what constitutes significant detail for précis.

2. To write the following types of themes: (re: Writing Themes About Literature, Roberts)
    a. General Critique of a Literary Work
    b. Theme of a Close Reading of a Passage
    c. The Theme of Character Analysis
    d. Theme on Imagery in a Literary Work
    e. Theme about Point of View in a Literary Work
    f. The Theme on a Specific Problem in a Literary Work
    g. Theme on the Ideas in a Literary Work
    h. The Theme Analyzing Tone
    i. The Theme Analyzing style

3. To recognize unity or lack of unity in their own work as well as others.

4. To develop precision in written language; to make thoughtful choices among words and word-groups; to distinguish shades of meaning among alternative expressions; to be able to use a dictionary or theraurus effectively in finding synonyms and antonyms.

5. To cultivate self-criticism; to objectively evaluate one's own writing

Language

1. To achieve flexibility in the use of language; to relate usage to purpose and audience

2. To achieve precision in word choice

3. To be aware of the connotative and denotative aspects of language and the resultant effect in relation to writing.

4. To be aware of the history of English, the variety of influences on our language and the dynamic nature of language in general.

Listening and Speaking

1. To be able to present an effective and well organized oral report

2. To function effectively in group discussions

3. To detect the use of loaded language and fallacies in logic

Texts

Writers of The Western World	Hibbard
Adventure In World Literature	Inglis

Novels

PERE GORIOT	Balzac
DON QUIXOTE	Cervantes
CRIME AND PUNISHMENT	Dostoyevsky
THE BROTHERS KARAMAZON	Dostoyevsky
THE THREE MUSKETEERS	Dumas
MADAME BOVARY	Flaubert
HUNCHBACK OF NOTRE DAME	Hugo
LES MISERABLES	Hugo
THE RED AND THE BLACK	Stendahl
ANNA KARENINA	Tolstoy
FATHER AND SONS	Turgenev
AROUND THE WORLD IN 80 DAYS	Verne
JOURNEY TO THE CENTER OF THE EARTH	Verne
BRIDGE OVER THE RIVER KWAI	Boulle
FACE OF A HERO	Boulle
THE STRANGER	Camus
THE FALL	Camus
DEAD SOULS	Gogol
DEMAIN	Hesse
DOCTOR ZHIVAGO	Pasternak
CRY THE BELOVED COUNTRY	Paton
ALL QUIET ON THE WESTERN FRONT	Remarque
ONE DAY IN THE LIFE OF IVAN DENISOVITCH	Solzhenitsyn
BUDDENBROOKS	Mann
BREAD AND WINE	Lilone
MAN'S FATE	Malreaux
STRAIT IS THE GATE	Gide
THE METAMORPHOSIS	Kafka

044 - SHORT STORY

The course in Short Story has a three-fold purpose: First, the stories will be read for enjoyment. The students will be encouraged to explore the depths of aesthetic enjoyment and vicarious involvement that readers find enjoyable. Second, students will be acquainted with the nature of the Short Story as a literary form as defined by leading Short Story authors and critiques. Third, the themes and purposes of the genre as a social commentary.

OBJECTIVES

Literature

1. To develop sensitivity to beauty and to human emotions through literature.

2. To expand the imagination through the reading of literature.

3. To acquire increasingly more sophisticated tastes in reading.

4. To be aware of ethical values in literature and to be able to discuss them with others.

5. To understand the relationship between life and literature; to know that literature, like the fine arts, selects from rather than photographs life; that the comment "this is lifelike" is not a great a compliment to an author as the comment "life is like this."

6. From one's reading, to seek insights into human experience, awareness of the complexity of human character and of a person in relation to others; to receive reinforcement for one's convictions and to develop new ones.

7. To make a judgment of a literary work only after one has carefully read and interpreted it; to prefer internal evidence to external evidence or what someone else may have said about it.

8. To identify the theme, mood, and point of view in literary works.

9. To recognize the nature of the central conflict in a given piece of literature.

10. To identify the four essential elements in a piece of fiction: setting, plot, character, and theme.

11. To understand the author's tone, his attitude toward his subject matter; it is, of course, this attitude (ironical, humorous, serious, whimsical) that relates the mode and meaning of a piece.

12. To be able to see the significance of a work's title; to note whether the title suggests more than it says and whether it is a commentary on the work.

13. To identify imagery, symbolism, and irony in a literary work.

14. To relate form and content, and to recognize how the two are often inseparable.

15. To be able to compare one Short Story with another with respect to genre, tone, tone, theme, and style.

Composition

1. To achieve selective recall; to be able to remember, soon after reading, the facts or ideas presented.

2. To follow directions; to interpret accurately what is asked for in writing assignments.

3. To develop a critical spirit; that is, to be always alert to conflicting ideas or points of view, to the difference between denotation and connotation, between fact and opinion, between emotional and non-emotional language.

3. To develop skill in using a variety of sentence patterns; such kinds of sentences, for example, as the declarative, the interrogative, the negative, the periodic, and the loose.

4. To be able to write precis of assigned works: to note a work's main points and to rephrase these main points in a few sentences, ignoring asides and details.

5. To write logically - have one idea follow naturally from another such as defining in a second sentence the key words in the first sentence, giving an example of this definition in the third sentence, comparing or contrasting the idea with another idea in the fourth sentence; to use transitional words and sentences.

6. To be aware of the way skilled writers use punctuation.

Language

1. To achieve flexibility in the use of language; to relate usage to purpose and audience.

2. To achieve precision in word choice.

3. To be aware of the connotative and denotative aspects of language and the resultant effects in relation to writing.

4. To be aware of the variety of sentence patterns in English.

Listening and Speaking

1. To be able to present an effective and well organized oral report.

2. To function effectively in group discussions and panel presentations.

3. To listen attentively

4. To detect the use of loaded language and fallacies in logic.

TEXTS

PATTERNS OF LITERATURE:	The Short Story	Singer
APPROACHES TO LITERATURE:	Studies In The Short Story	Singer
THE LITERATURE OF AMERICA:	Modern Fiction	Singer

SHORT STORIES

SELECTED STORIES OF SHALOM ALEICHEM	Aleichem
STORIES OF THE WESTERN PLAINS	Adams
SHORT STORIES I	Alwin
SPECTRUM II	Amis & Conquest
MODERN SHORT STORIES	Ashmun
TOMORROW'S CHILDREN	Asimov
DROLL STORIES	Balzac
GROWING UP WITH AMERICA: AN ANTHOLOGY	Becker
TIME OUT OF MIND	Boulle
NOTHING EVER BREAKS EXCEPT THE HEART	Boyle
SOMETIMES MAGIC	Burnett
THIS IS MY BEST	Burnett
AN ANTHOLOGY OF FAMOUS AMERICAN STORIES	Burrell & Cerf
THE BOOK OF THE SHORT STORY	Canby & Bailey
THE BEDSIDE BOOK OF FAMOUS BR. STORIES	Cerf & Moriarty
TALES OF LAND AND SEA	Conrad
GREAT MODERN SHORT STORIES	Cerf
THREE FAMOUS MURDER NOVELS	Cerf
THE STORIES OF ANTON CHEKHOV	Chekhov
THE FATHER BROWN OMNIBUS	Chesterton
SURPRISE! SURPRISE!	Christie
13 CLUES FOR MRS. MAPLE	Christie
ONE TOUCH OF NATURE AND OTHER STORIES	Chute
AMERICAN NEGRO SHORT STORIES	Clarke
GREAT AMERICAN SHORT STORIES	Stegner
SELECTED TALES OF GUY de MAUPASSANT	Commins
CONRAD	Conrad
BEST DECTIVE STORIES OF THE YEAR	Cooke
EGYPTIAN ADVENTURES	Coolidge
THE KING OF MEN	Coolidge
STORIES TO REMEMBER I	Costain & Beecroft
MY FAVORITE STORIES	Daly
MY FAVORITE MYSTERY STORIES	Daly
GREATEST AMERICAN SHORT STORIES	Day
THE GREAT SHORT STORIES OF DE MAUPASSANT	De Maupassant
CHARLES DICKENS BEST STORIES	Dickens
CHRISTMAS STORIES	Dickens
CHRISTMAS TALES	Dickens
WINTER'S TALES	Dinesen
THE BEST SHORT STORIES OF DOSTOEVSKY	Dostoevsky
ADVENTURES OF SHERLOCK HOLMES	Doyle
THE EXPLOITS OF SHERLOCK HOLMES	Doyle
FAMOUS TALES OF SHERLOCK HOLMES	Doyle
A TREASURY OF SHERLOCK HOLMES	Doyle
SELECTED SHORT STORIES OF WILLIAM FAULKNER	Faulkner
DOGS, DOGS, DOGS	Fenner
CRACK OF THE BAT	Fenner
HEROES, HEROES, HEROES	Fenner
HORSES, HORSES, HORSES	Fenner
INDIANS, INDIANS, INDIANS	Fenner
PIRATES, PIRATES, PIRATES	Fenner

Short Stories cont'd.

GALLERY OF MODERN FICTION	MaCauley
SUSPENSE	Manley & Lewis
STORIES OF THREE DECADES	Mann
KATHERINE MANSFIELD STORIES	Mansfield
GREAT TALES OF THE AMERICAN WEST	Maule
THE BEST STORIES OF GUY DE MAUPASSANT	De Maupassant
SPEED, SPEED, SPEED	Fenner
STORIES OF THE SEA	Fenner
THE BRAVE AND THE FAIR	Ferris
LOVE COMES RIDING	Ferris
THE BEST AMERICAN SHORT STORIES 1965	Foley - Burnett
THE BEST AMERICAN SHORT STORIES 1966	Foley - Burnett
THE FIRESIDE BOOK OF DOG STORIES	Goodman
THE LUCK OF ROARING CAMP AND OTHER STORIES	Harte
14 GREAT DETECTIVE STORIES	Haycraft
THE OUTCASTS OF POKER FLAT & OTHER STORIES	Harte
WESTERN STORIES OF BRET HARTE	Bouton
MASTERS OF THE MODERN SHORT STORY	Havighurst
HAWTHORNE'S SHORT STORIES	Arvin
THE BOY'S BOOK OF GREAT DETECTIVE STORIES	Maycraft
THE BOY'S SECOND BOOK OF GREAT DETECTIVE STORIES	Maycraft
THE SHORT STORIES OF ERNEST HEMINGWAY	Hemingway
THE BEST SHORT STORIES OF O. HENRY	Cort - Cartnell
STORIES OF O. HENRY	Hansen
THE FOUR MILLION	O. Henry
O. HENRY'S BEST STORIES	Henry
WHIRLIGIGS	Henry
AMERICANS ALL	Heydack - Thompson
THE PEACH STONE	Horgan
REAPERS OF THE DUST	Hudson
TALES OF THE GAUCHOS	Hudson
ON THE THRESHOLD	Dia Mant
THE BOLD DRAGOON	Irving
THE SHORT STORIES OF HENRY JAMES	James
HENRY JAMES	Zabell
SELECTED SHORT STORIES OF KAFKA	Muir
STORY TELLER	Kantor
A TREASURY OF SHORT STORIES	Kielty
ALL THE MOWGLI STORIES	Kipling
KIPLING	Beecroft
MAUGHAM'S CHOICE OF KIPLING'S BEST	Maugham
HOUND DOGS & OTHERS	Kielgaard
IT MIGHT BE YOU	Knight
GREAT ADVENTURES	Law
THE BEST AMERICAN HUMEROUS SHORT STORIES	Linscott
JACK LONDON SHORT STORIES	Giesmar
THE ODD NUMBER	Maupassant

099 -INDEPENDENT STUDY

Independent Study is a one-semester course designed for the highly motivated, serious scholar. The program is characterized by freedom from constant supervision.

Students can become involved in Independent Study by application if they meet the following criteria:

1. Interest - The student must be vitally interested in a study project beyond the material normally covered in classroom activity.

2. Attitude - The student must exhibit work habits and maturity commensurate with the task.

3. Achievement - The student's past academic record should indicate a probability of successful completion of the Independent Study project.

4. The nature of the project may be either creative or scholarly.

If a student desires to work independently, he must apply to the department chairman. The application for Independent Study must be completed and approved before the second week of the semester in which the work is to be done.

PROPOSAL FOR INDEPENDENT RESEARCH AND WORK CHECK SHEET

Student's Name _____.

Advisor's Name _____

Research Proposal:

Subject area _____ _____

Problem

Proposed plan

Chairman's approval _____

Comments

Counselor's approval _____

Comments

Administrative Approval _____ _____ _____

Comments

Weekly Conference Schedule

	Date	Initial		Date	Initial
1.			10.		
2.			11.		
3.			12.		
4.			13.		
5.			14.		
6.			15.		
7.			16.		
8.			17.		
9.			18.		

Progress Approval (Advisor)

Thesis _____ _____

Work Bib. _____

Notes _____

Outline _____

Rough Draft _____

Complete Paper _____

Grade _____

Credit _____

COMPOSITION FORMAT
Naples High School

Overall Form:

1. Standard paper sizes are used: 8 x 10½ lined notebook paper, if handwritten; 8½ x 11 typing paper, if typed.
2. General neatness is required - no dog-earing of corners. Use clips, staples, or simply pass in the sheets together.
3. A heading is placed in the upper right hand corner of the paper, as follows:
   Arthur Stein
   English 2, period 1
   Mr. Smith
   9-15-69
4. The paper is either handed in unfolded, or it may be folded once down the center, if the teacher so requests.
5. Margins on each side of the page must be reserved for teacher comment. These are 1½ inches on each side.
6. The title is centered on the top line. Paper is started two lines below this.
7. Only one side of each sheet is written on.
8. Double-space if typewritten.

Papers Written In Class:

1. Pencil or ink is acceptable, unless specified by the teacher.
2. Sections may be crossed out neatly. Erasures may be made neatly, if they are necessary.
3. In grading, the paper will be considered as a "rough draft" written under pressure.

Papers Written At Home:

1. Blue or black ink is required when handwritten.
2. Excessive erasures and crossings-out will be penalized.
3. An effective title should be supplied for every paper.
4. A paper written at home should have a minimum number of errors. (typing errors erased, ink errors crossed out.)

No paper will be accepted which does not conform to the format requirements.

SYMBOL SYSTEM

1. Agr.--agreement (subject-verb)
2. Awk or K--awkward phrase or expression
3. C--capitalization
4. Cst--weak construction (lack of parallelism, etc.)
5. Frag--sentence incomplete, a fragment
6. MM--misplaced modifier (incorrectly related)
7. P--error in punctuation
8. PP--incorrectly paragraphed
9. Ref--reference unclear or incorrect
10. R-O--run-on sentence (end of sentence indicated). Also includes a comm fault where end of sentence is incorrectly marked by a comma.
11. Sp or (work)--spelling error
12. Tense--error in tense or confusing shift of tense of verb.
13. D or WW or WC--wrong word or poor choice of word. (dict)
14. Cl--lack of clarity
15. ∧--word or phrase left out

SAMPLE FOOTNOTES

BOOK 1 Allen Dulles, The Craft of Intelligence, P. 112.

2 John D. Yohanna, "The Lion-makers", A Treasury of Asian Literature, pp. 16-1

Magazine 3 James M. Burns, "New Look at the Vice-Presidency," New York Times Magazine, R 11, October 9, 1955.

4 "Both Parties Reappraise the Vice-Presidency," New Republic, 33:4-5, November 21, 1955.

Repeat Reference:

If you are making a footnote that refers to the same reference that you have just used, you use the term "Ibid" (this means in the same place).

5 Ibid., p. 192.

If the material has been footnoted before but is not the one immediately previous, it can be handled like this:

6 Dulles, p. 192.

SAMPLE BIBLIOGRAPHY

BOOK	MAGAZINE
Author (last name first).	Author (last name first)
Title (underlined)	Title of article (in quotes)
Place of Publication (city)	Name of magazine (underlined)
Publisher	Volume and page numbers
Year of publication	Date

BOOK: Hyman, Sidney, The American President, New York, Harper, 1954.

MAGAZINE: Hurley, Neil, "Government by Proxy," America, 94:98-99, October 22, 1955.

PAMPHLET: Hoyt, Ellis, Freedom from Want: A World Goal ("Public Affairs Pamphlet," No. 80), 1963.

If the author is anonymous, handle it like this

----- "When a President is Ill," Scholastic, 67:13, October 20, 1955.

BOOK SELECTION POLICY
Of The
COLLIER COUNTY SCHOOLS

"The right to read, like all rights embedded in our constitutional traditions, can be used wisely or foolishly. In many ways education is an effort to improve the quality of the choices which are the exercise of this right. But to deny the opportunity of choice in the fear that it may unwisely be used is to destroy the freedom itself. For this reason, we respect the right of individuals to be selective in their own reading and of individuals and groups to express their views for the guidance of others. But for the same reason, we oppose efforts by individuals or groups to limit the freedom of choice of others or to impose their own standards or tastes upon a community at large.

"...Many works of literature important in our culture contain isolated elements to which some individuals may object...the value and impact of any literary work must be examined as a whole and not in part--the impact of the entire work transcending words, phrases, or incidents out of which it is made."

The above statement from The Students' Right to Read published by the National Council of Teachers of English embodies the basic principles on which the book selection policy of the Collier County schools is based. We also accept the responsibility of the school library as set forth in the School Library Bill of Rights. [1]

With these basic ideas in mind the following specific principles are set forth for those responsible for selecting books for Collier County.

1. The first responsibility of the school is to provide materials which support and enrich the curriculum. These should be selected with variations of interest and maturity levels of students in mind. Primary consideration should be given to lists prepared by consulting supervisors and bibliographies contained in curriculum guides. Librarians, who have many review media at hand, should work with teachers in preparing lists to be given as the occasion arises. However, once a title appears on a list which has been approved by the appropriate supervisor or department as required reading for students, the library is obligated to provide it.

2. It is often through use of the school library that academically talented students may be able to go beyond the confines of the curriculum to gain factual knowledge or stimulate literary appreciation. Thus elementary schools should feel free to select advanced materials when they are needed and high schools should be sure that their collections contain a wide range of adult titles to satisfy the needs of advanced students.

3. In contrast to the above, the school should also provide for the slow reader. High school librarians should make every effort to locate materials of high interest, low reading level to whatever extent they are needed, always bearing in mind that literary quality is a major criterion at any level.

4. Each book should be judged on its own merits, not the merits of its author, or publisher or a series of which it might be a part. "In no case should any book be excluded because of the race or nationality, or the political or religious views of the writer."

[1] A copy of the School Library Bill of Rights follows this statement of the book selection policy.

5. Libraries should provide materials representing both sides of controversial issues. Access to such materials will help students develop critical thinking.

6. "Religious books of an obviously denominational nature whose primary purpose is to present one sect as superior to another are not purchased for young people's collections."

7. In ordering books look carefully at the collection as a whole and make selections which will build it up in areas which are weak and will broaden and deepen areas in which the basic titles are already in the collection.

8. If you receive a complaint, handle it politely and agree to give it every consideration. Do not make any commitment as to the disposition of the case. Inform your principal immediately, if he has not been contacted. Offer to send the complainant a copy of the attached form if he would like to put his complaint in writing. If it is impossible to handle the case within the school to the satisfaction of all concerned, it may be referred to a committee at the county level, which is being organized for that purpose.

NOTES ON BOOK SELECTION AND CENSORSHIP:-

The following recognized sources for High School libraries were employed during the school year 1968/69-

1. Standard Catalog for High School Libraries, with annual supp. H.W. Wilson CO
2. A Basic Book Collection for High Schools. American Library Assoc.
3. Booklist and Subscription Books Bulletin: A Guide to Current Books. American Library Assoc.
4. The Library Journal. R. R. Bowker Co.
5. Book Review Digest, Yearly Publication with supp. H.W. Wilson Co.
6. The Reader's Adviser; A Guide to the Best in Literature. R. R. Bowker Co.
7. The Traveling High School Science Library. American Assoc. for Advancement of Science.
8. Publications from Recognized Publishing Houses and Jobbers recommending books on 10-30 day trial basis.

<u>Periodicals Used</u>:

1. American History Illustrated
2. The Atlantic Magazine
3. College English
4. Current History
5. English Journal
6. Harper's Magazine
7. Biology Teacher
8. BioScience
9. Saturday Review (This is a main source.)
10. Time

Note: Other sources, such as recommendations from teachers and other librarians, were also employed.

BOOK SELECTION PROCEDURE

NAPLES HIGH SCHOOL

1. Organization

The committee will consist of the heads of the major departments, the librarian, the head of the guidance department, and a representative of the administrative staff.

2. Duties

Evaluate books nominated by teachers for inclusion on any required reading list if the book is not already contained in the State Adopted groups such as the American Library Association, the National Council of Teachers of English, etc.

Consider any complaint by a parent or taxpayer concerning any book required or recommended by a teacher as reading material for a student.

Consider any complaint by a parent or taxpayer concerning any book in the school library.

3. Process

A teacher who wishes to propose the adoption of a book for use in the school will submit it to the chairman of his department along with his rationale for using it. When the department chairman is prepared to present the book and his recommendations to the Selection Committee, he will request a meeting of the committee to review the book. By request of the reporting member, or at the discretion of the chairman or by committee vote, one other member of the committee may be asked to review the book.

After a final decision has been reached by the committee, the chairman will report such decision to the requesting teacher and file the original request form, with action noted by signatures, with the department head.

In consideration if the proposed book, <u>each member of the committee will vote as though he were trying to decide whether or not to teach the book for the grade and group indicated</u>.

The committee will report approval or disapproval to the teacher concerned and to the department head.

If the title is approved by the majority vote of the committee and department head, the title will be added.

In case of a negative vote by the committee of the whole, the nominating teacher will have the permission of the department head to ask the approval of the principal.

If a teacher, department head, administrator, or board member receives an oral or written complaint about any book assigned as recommended or required reading, or alleged to have been so assigned, the following process will be followed, <u>without exception</u>.

If the complainant telephones or writes, he should be listened to or answered courteously, but the recipient will make no statement of fact, commitment, admission of guilt, promise, or threat! If the person receiving the call is an administrator, he will invite the complainant to meet with him and the department head. If the recipient is a board member, he will volunteer to arrange a meeting of the

superintendent and department head. If the recipient is the teacher who assigned the book, he will invite the complainant to meet with him at school. The department head will be present.

If the complainant refuses to meet with school personnel as suggested above, offer to send him a copy of the "Citizen's Request for Reconsideration of a Book" so that he may submit a formal statement to the Book Selection Committee.

If the complainant appears at the conference suggested above, he will, if he continues to indicate objection to his child's reading the book in question, be assured that his child does not have to read the book, and that another assignment will be substituted. If he requests any other action--such as withdrawing the book from the school, ask him to fill out the questionnaire. If he declines, point out that we must have the completed questionnaire before there can be any reconsideration of the title's suitability.

If the book is referred to the Book Selection Committee, a period of at least a week will be set aside for reappraisal of the book and consideration of the complaint. At the end of this period the complainant will be invited to meet with the committee, department head, principal and/or superintendent. At this meeting, the committee will announce its decisions and the rationale for the decision.

No administrative decision, if such is ultimately deemed necessary, will be made until the above process, as outlined, is terminated.

This might be followed by such confirmative or dissenting action as the Board of Education might think necessary.

BOOK ADOPTION REQUEST AND RATIONALE

Author_____

Title_____

Publisher _____

List Price_____

Paperback ( ) Hardbound ( )

Teacher_____

Date of request_____

Grade & group of students_____

In the space provided, number typed answers to the following:

1. What is the theme of the book? The author's purpose?

2. As to literary value, give your opinion and critics' reactions.

3. In general, why should this selection be studied by students at the grade and group level indicated?

4. Is title listed in the Standard Catalog for High School Libraries?

( ) yes ( ) no

BOOK SELECTION COMMITTEE ACTION (by signature):

Committee reader_____

APPROVED ( ) NO ( )

Committee chairman_____

APPROVED ( ) NO ( )

Department head_____

APPROVED ( ) NO ( )

Date rationale filed with department head_____

SCHOOL LIBRARY BILL OF RIGHTS

School libraries are concerned with generating understanding of American freedoms and with the preservation of these freedoms through the development of informed and responsible citizens. To this end the American Association of School Librarians reaffirms the LIBRARY BILL OF RIGHTS of the American Library Association and asserts that the responsibility of the school library is:

To provide materials that will enrich and support the curriculum, taking into consideration the varied interests, abilities, and maturity levels of the pupils served.

To provide materials that will stimulate growth in factual knowledge, literary appreciation, aesthetic values, and ethical standards.

To provide a background of information which will enable pupils to make intelligent judgments in their daily life.

To provide materials on opposing sides of controversial issues so that young citizens may develop under guidance the practice of critical reading and thinking.

To provide materials representative of the many religious, ethnic, and cultural groups and their contributions to our American heritage.

To place principle above personal opinion and reason above prejudice in the selection of materials of the highest quality in order to assure a comprehensive collection appropriate for the users of the library.

CITIZEN'S REQUEST FOR RECONSIDERATION OF A BOOK

Author Hard cover ( ) Paperback ( )

Title

Publisher (If known)

POOR ORIGINAL COPY - BEST
AVAILABLE AT TIME FILMED

Request initiated by _____

Telephone _____ Address _____

City _____ Zone _____

Complainant represents

_____ himself

_____ (name organization) _____

_____ (Identify other group) _____

1. To what in the book do you object? _____
(Please be specific; cite pages)

_____

_____

2. What do you feel might be the result of reading this book?

_____

3. For what age group would you recommend this book?

_____

4. Is there anything good about this book?

_____

5. Did you read the entire book? _____ What parts? _____

6. Are you aware of the judgment of this book by literary critics?

_____

7. What do you believe is the theme of this book? _____

_____

8. What would you like your school to do about this book?

_____ do not assign it to my child

_____ withdraw it from all students as well as from my child

_____ send it back to the English department office for re-evaluation

9. In its place, what book of equal literary quality would you recommend that would convey as valuable a picture and perspective of our civilization?

_____

GLOSSARY OF LITERARY TERMS

action: what takes place during the course of a story. action, rising: the series of incidents that grow out of the problem to be solved and that build up to the climax. action, falling: See denouement.

aesthetics: the study of the nature of and the response to beauty and art.

allegory: a literary work in which objects, persons, or events are equated with a meaning outside the work itself.

alliteration: the repetition of a consonant sound, usually at the beginning of two or more words in a line of verse or in a sentence: "Doom is darker and deeper than any sea-dingle."

-W. H. Auden

allusion: a reference to some person, place, or event with literary, historical, or geographical significance. "Listen to the yell of Leopold's ghost" in Vachel Lindsay's "The Congo" contains an allusion to King Leopold II of Belgium, who exploited the Belgian Congo.

analogy: a comparison of ideas or objects which are essentially different but which are alike in one significant way; for example, the analogy between the grasshopper and the man who lives only for the moment.

anecodote: a short narrative, usually of an entertaining nature, which is meant to illustrate an idea.

antagonist: the force (usually a person) that opposes the main character (the protagonist) in his attempt to solve a problem and thus resolve the conflict in which he is involved.

anticlimax: an outcome of a situation or series of events that, by contrast with what was anticipated, is ludicrous or disappointing. The anticlimax can often create a humorous effect.

apostrophe: a figure of speech in which words are addressed to a person or thing - absent or present - or to a personified idea, such as death, truth, or nature

"O world, I cannot hold the close enough!"

-Edna St. Vincent Millay

assonance: the repetition in lines of verse of the same vowel sound accompanied by unlike consonant sounds, sometimes used in place of rhyme:

"Bound to plow down a forest..."

-Robinson Jeffers

atmosphere: the general over-all feeling of a literary work conveyed in large part by the setting and the mood.

autobiography: an account of a person's life written by himself.

ballad: a narrative that has sprung from unkown sources, has been transmitted by wor of mouth (often altered in the process), and was intended to be sung.

ballad, literary: a ballad composed by a known author who consciously imitated the stanza form, rhythm pattern, and rhyme scheme of the folk ballad. The story may have originated with the "folk" and previously been transmitted by word of mouth.

biography: an account of a person's life written by someone else.

blank verse: unrhymed verse that is generally written in iambic pentameter:

"Part of a moon was falling down the west,
Dragging the whole sky with it to the hills."

-Robert Frost

caricature: exaggeration by means of deliberate simplification and often gross distortion of a person's appearance or traits of character; for example, Scrooge in Charles Dickens' A Christmas Carol is a caricature of a greedy and ill-natured man.

GLOSSARY cont'd.

character: a person in a work of fiction; sometimes an animal or object.
character, consistent: a character whose actions, decisions, attitudes, etc., are in keeping with what the author has led the reader to expect.
character, dynamic: a character who changes or develops during the course of a work of fiction.
character, static: a character who does not change or develop during the course of a work of fiction.

characterization: the portrayal in a literary work of an imaginary person by what he says or does, by what others say about him or how they react to him, and by what the author reveals directly or through a narrator.

cliche: an expression used so often that it has lost its freshness and effectiveness; for example, "her teeth were like pearls."

climax: the point of highest interest or dramatic intensity. Usually it marks a turning point in the action, since the reader is no longer in doubt about the outcome.

conceit: an extended, fanciful comparison between two apparently dissimilar objects. In "Huswifery," Edward Taylor compares himself to a spinning wheel upon which God weaves.

conflict: the struggle between two opposing forces, ideas, or beliefs, which form the basis of the plot. The conflict is resolved when one force - usually the protagonist - succeeds or fails in overcoming the opposite force, or gives up trying.

connotation: the implied or suggested meaning of a word or expression through emotional, literary, or sound associations.

contrast: the bringing together of ideas, images, or characters to show how they differ and to bring out meaning not clear if they stand alone.

couplet: two consecutive lines of verse, usually of equal length and rhyming together

"He gives his harness bells a shake
To ask if there is some mistake."
-Robert Frost

denotation: the literal dictionary meaning of a word or expression.

denouement: the unraveling of the plot, following the climax, in which the writer explains how and why everything turned out as it did.

dialect: the speech that is characteristic of a particular region or of a class or group of people.

dialogue: the printed conversation between two or more characters in fiction, drama, or poetry.

didactic: a work designed to present a moral, religious, political or some other sort of doctrine or teaching.

elegy: a poem of subjective or meditative nature, especially one of grief.

epic: a long narrative poem about heroic individuals performing acts of great consequence.

episode: a related group of incidents, or a major event, that comprises all or part of the main plot or, in a long work, is related to the main plot.

essay: a fairly short nonfiction selection in which the author expresses his thoughts and feelings on any subject he chooses to discuss. A formal essay is one in which the primary purpose of the author is to make clear the subject being discussed and, at times, its particular meaning or significance. The style of writing is serious and dignified. An informal essay is one in which the primary purpose of the author is to reveal himself through his reactions to, and treatment of, his subject. The style of writing is usually casual and conversational.

euphemism: a mild, inoffensive word or expression used in place of one that is harsh or unpleasant; for example, "to pass away" is a euphemism for "to die."

exposition: the background information that reveals what occurred prior to the time covered in a story, play, or narrative poem; who the main characters are (sometimes before they appear); and what problem has arisen that will require a solution.

GLOSSARY cont'd.

fable: a short tale, in prose or verse, that teaches a moral, often with animals or inanimate objects as characters.

fantasy: a tale involving such unreal characters and improbable events that the reader is not expected to believe it. Some fantasies are intended merely to entertain; others have a serious purpose as well; namely, to poke fun at outmoded customs or at the stupidity of certain people or groups of people.

figure of speech: the general term for a number of literary and poetic devices in which words or groups of words are used to create images in the mind or to make a comparison:

"Spring is like a perhaps hand . . ."
-E. E. Cummings

flashback: a device by which a writer interrupts the main action of a story to recreate a situation or incident of an earlier time as though it were occurring in the present

foot: metrical unit, sometimes a word of one syllable, but more often a combination of one accented syllable and one or more unaccented syllables. A foot may incorporate syllables from different words, and the foot divisions may cut across words, thus:

"Thĕ cúr/taĭns dráwn/ ŭpón/ ŭnfríend/lў níght."

foreshadowing: the dropping of important hints by the author to prepare the reader for what is to come and to help him to anticipate the outcome.

free verse: verse which does not conform to any fixed pattern. Such poetic devices as rhyme and rhythm occur only incidentally.

genre: a literary type, species, or class; for example, the epic or the lyric genre.

Gothic style: a late eighteenth and nineteenth century style of fiction characterized by the use of medieval settings, a murky atmosphere of horror and gloom, and macabre, mysterious, and violent incidents. Refers, also, to any style characterized by grotesque, macabre, or fantastic incidents or by an atmosphere of irrational violence, desolation, and decay.

hyperbole: a figure of speech employing obvious exaggeration: for example, "His mind was a million miles away."

idiom: the language or manner of speaking that is typical of a particular region or group of people.

image: a general term for any representation of a particular thing with its attendant and evocative detail. It may be a metaphor, a simile, or a straightforward description. An image may also have a symbolic meaning.

irony: a mode of expression in which the author says one thing and means the opposite The term also applies to a situation, or to the outcome of an event (or serie of events), that is contrary to what is naturally hoped for or expected.

juxtaposition: the placement of things side by side to bring out meaning not evident when they stand alone.

legend: a story that has come down from the past and that may have some basis in history.

light verse: witty verse designed to entertain; it occasionally contains a sharp and biting criticism of human beings.

local color: literature in which the author stresses geographical setting, as well as the speech, dress, and mannerisms peculiar to a certain region.

lyric: any short poem that seems to be especially musical and expresses, in most instances, the poet's clearly revealed thoughts and feelings.

melodrama: the quality of a scene, situation, or dialogue that is sensational, violent, or extravagantly emotional.

metaphor: a figure of speech in which two things are compared without the use of like or as:

"Death is an elephant..."
-Vachel Lindsay

GLOSSARY cont'd.

meter: the pattern of rhythm determined by the relationships between the accented and unaccented syllables in a line of poetry. Meter is established by the repetition of a dominant foot, such as in iambic pentameter - a line of verse consisting of five iambs:

"I celebrate, myself, and sing myself..."
-Walt Whitman

metonymy: a figure of speech in which a thing is represented by something else with which it is closely associated; for example, "the White House announced" instead of "the President announced."

metrical line: a line of verse composed of one or more feet. The following names are used to identify the most common lines:

monometer: one foot	pentameter: five feet
dimeter: two feet	hexameter: six feet
trimeter: three feet	heptameter: seven feet
tetrameter: four feet	octameter: eight feet

monologue: a poem, or a passage in a drama, in which a single character or actor speaks alone and, usually, at some length.

mood: the frame of mind or state of feeling created by a piece of writing; for example, a skeptical mood or a sentimental mood.

moral: the lesson taught by a literary work.

motif: a recurrent element in literature; a particular theme or character that reappears in a single work or in several works; for example, the motif of death and spiritual rebirth in Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" or in Edna St. Vincent Millay's "Renascence."

motivation: the cause or reason that compels a character to act as he does.

myth: an imaginary tale, usually concerned with superhuman beings or gods, that attempts to account for some natural phenomenon.

narration: an account or story of an event, or series of events, true or imaginary; the act of narrating such an account or story.

narrative poem: a story told in verse form.

naturalism: a literary theory which emphasizes the role of heredity and environment in human life and character development. Naturalistic writers thus tend to describe, in minute detail, the surroundings in which their characters live or have been reared. They observe man with scientific objectivity, avoiding any tendency to idealize or to omit details considered "repulsive."

objective: works of art in which the artist or speaker maintains an impersonal or detached attitude and does not express his private judgment or opinion.

ode: a lengthy, dignified lyric poem or song expressing exalted or enthusiastic emotion, often about some person or occasion worthy of esteem.

onomatopoeia: the use of a word in which the sound suggests what the word designates (splash, buzz, murmur). This device enables the writer to express sense through sound.

paradox: a statement which seems on the surface contradictory, yet if interpreted figuratively, it involves an element of truth:

"Much madness is divinest sense..."
-Emily Dickinson

parody: a humorous imitation or burlesque of a serious piece of literature or writing.

pastoral: literature that deals with rural life, usually in a sympathetic fashion.

pathetic fallacy: the ascribing to inanimate objects of those actions, qualities, and passions considered human. (For example: "a stubborn door.") The distinction between pathetic fallacy and personification or metaphor is not always clear. As a rule, though, the pathetic fallacy seems overdone.

pathos: that quality in prose or poetry that evokes in the reader a feeling of pity and compassion.

GLOSSARY cont'd.

personification: a figure of speech in which places, things, animals, or ideas are endowed with human qualities:

"The hills untied their bonnets..."
-Emily Dickinson

plot: the series of events or episodes that make up the action of a work of art.

poetic diction: language and words that are considered especially suitable for verse.

"Whither, midst falling dew, ..."
-William Cullen Bryant

poetic justice: an outcome of events that rewards the virtuous and punishes the vicious; an ending in which each character gets exactly what he deserves.

poetic license: the liberty granted in the poet in a variety of matters relating to his art, particularly, in the selection and use of words:

"He sang his didn't he danced his did."
-E. E. Cummings

point of view: the method used by a writer to tell his story; the position, phychological as well as physical, from which he presents what happens and the characters involved in it.

point of view, first person: the narration of a story by the main character or, possibly, a minor character. As the narrator, he uses the pronoun I in referring to himself.

point of view, omniscient: the narration of a story as though by an all-knowing observer, who can be in several places at the same time and can see into the hearts and minds of all the characters.

point of view, omniscient third person: the narration of a story by an all-knowing observer but limited primarily to what one of the characters (usually the main character) could know, see, hear, or experience.

protagonist: usually the main character, who faces a problem and, in his attempt to solve it, becomes involved in a conflict with an opposing force.

pun: a play on words; the use of a word or words that are similar in form or sound but different in meaning; for example, "He cashed his checks and checked his cash."

quatrain: a stanza consisting of four lines.

realistic: the faithful portrayal of people, scenes, and events as they are, not as the writer or artist would like them to be.

refrain: a line or a group of lines that is repeated at the end of each stanza in a poem; for example, the refrain "In the dust, in the cool tombs" closes each of the four stanzas of Carl Sandburg's poem, "Cool Tombs."

rhetorical question: a question that is asked for its dramatic effect and to which no answer is expected.

rhyme: the identity of sounds in accented syllables and of all vowel and consonant sounds following (beautiful, dutiful). The term rhyme is ordinarily used in the sense of end rhyme, the identity of sounds in words occuring at the end of matching lines of poetry.

rhyme,eye: the appearance, in close proximity, of two words which, because of their similar spellings, look alike but when pronounced do not sound alike (heath and death).

rhyme, feminine: a rhyming of matching lines of poetry in which the accented syllable is followed by one or more unaccented syllables which also rhyme:

"Tell them, dear, that if eyes were made for seeing,
Then Beauty is its own excuse for being..."
-Ralph Waldo Emerson

rhyme, internal: the rhyming of a word in the middle of a line of poetry with a word at the end of the line:

"Once upon a midnight dreary, while I pondered
weak and weary..."
-Edgar Allan Poe

GLOSSARY cont'd.

rhyme, masculine: a rhyming of matching lines of poetry in which the last syllable is accented:

"At midnight in the month of June,
I stand beneath the mystic moon."
-Edgar Allan Poe

rhyme, near: an approximate or imperfect rhyme:

"The hawthorn hedges in bloom,
When, serene in their ivory vessels,
The three wise Maries come..."
-W. H. Auden

rhyme scheme: a fixed pattern of rhymes and also a fixed pattern of lines (stanza form).

rhythm: in poetry, the recurrence of accented and unaccented syllables in a regular, or nearly regular, pattern.

rhythm pattern: the basic movement of a line, stanza, or poem resulting from the choice and arrangement of the metrical units (feet). The rhythm pattern of a line containing five iambic feet is iambic pentameter, thus:

"And lumber down the narrow gabled street..."
-Robert Lowell

romantic: the portrayal of people, scenes, and events as they impress the writer or artist or as he imagines them to be. A romanitc work has one or more of the following characteristics: an emphasis on feeling and imagination; a love of nature; a belief in the individual and the common man; an interest in the past, the unusual, the unfamiliar, the bizarre or picturesque; a revolt against authority or tradition.

run-on-line: a line of verse in which the natural pause does not coincide with the end of the line:

"I saw the first pear
as it fell -"
-H. D.

satire: any piece of writing which criticizes manners, individuals, or political and social institutions by holding them up to ridicule.

scanision: the analysis of the rhythmic patterns of verse; its arrangement of accente and unaccented syllables.

setting: the time and place in which the events in a narrative (prose or poetry) take place.

simile: a figure of speech in which a comparison is made between two objects essentially unlike but resembling each other in one or more respects. The comparison is indicated by like or as:

"Ice black as ebony"
-Stephen Vincent Benet

soliloquy: a speech in prose or poetry that is delivered by a character when he is alone. Its purpose is to convey to the reader (or theater audience) additional information, or to reveal what the character thinks and feels.

sonnet: a poem consisting of fourteen lines, usually written in iambic pentameter and treating with a single idea or emotion.

sonnet, Italian or Petrarchan: a sonnet composed of an octave (eight lines) followed by a sestet (six lines). The rhyme scheme of the octave is abba abba; that of the sestet is cdc dcd. Poets frequently vary the scheme of the sestet.

sonnet, Shakespearean: a sonnet composed of three quatrains and a couplet. The rhyme scheme is abab cdcd efef gg.

stanza: a group of lines of verse, generally four or more, arranged according to a fixed pattern.

stereotype: a character who conforms to certain widely accepted ideas of how such a person should look, think, or act.

GLOSSARY cont'd.

structure: the arrangement of and the connection between the parts of a work of art; the way a work of art is put together and developed.

style: the distinctive manner in which the writer uses language: his choice and arrangement of words.

subjective: a work of art in which the writer or speaker projects and expresses his private feelings, opinions, and ideas.

symbol: an object that stands for, or represents, an idea, belief, superstition, social or political institution, etc. A pair of scales, for example, is often a symbol for justice.

synecodoche: a figure of speech in which the part stands for the whole; for example, bread to represent food.

tale: a simple story that recounts a real or imaginary event.
tale, folk: a tale of unknown authorship that originated among the common people and has been transmitted by word of mouth from one generation to the next.

theme: the idea, general truth, or commentary on life or people brought out through a literary work.

tone: the feeling conveyed by the author's attitude toward his subject and the particular way in which he writes about it; the revelation of an author's feelings through his choice of words and images and through emphasis; for example; sarcastic, sentimental, flippant.

understatement: a type of irony in which something is represented as significantly less than it really is; for example, Mark Twain's comment, "The reports of my death are greatly exaggerated."

unity: the quality in a work of art that gives it the effect of being a harmonious whole.

universality: the quality that provides a work of art with truth and meaning beyond the time and place in which that work was created.

verisimilitude: the quality of a work of art that endows it with the appearance of being real or true.

verse: a line of poetry; words arranged metrically according to some rhythmic design or pattern.